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*Professor A. H. Pattingill,
with the best regards to
COLLEGE SERIES OF GREEK AUTHORS* M. L. D'OOGE

EDITED UNDER THE SUPERVISION OF

JOHN WILLIAMS WHITE, LEWIS R. PACKARD, AND THOMAS D. SEYMOUR.

SOPHOCLES

A N T I G O N E

EDITED

ON THE BASIS OF WOLFF'S EDITION

BY

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BOSTON:
PUBLISHED BY GINN, HEATH, & CO.
1884.

Entered according to Act of Congress, in the year 1884, by
JOHN WILLIAMS WHITE, LEWIS R. PACKARD,
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J. S. CUSHING & Co., PRINTERS, 115 HIGH STREET, BOSTON.

PREFACE.

THIS edition of the Antigone is based upon Gustav Wolff's second edition, Leipzig, 1873.

In most cases where the text varies from his, the readings of the Laurentian Ms. (L) have been adopted in preference to those of inferior MSS. or to conjectures of Wolff and other editors. The reasons for these changes are given in the Appendix, which it is hoped furnishes sufficient material for an intelligent appreciation of the most important problems in the textual criticism of the play. For the purpose of facilitating comparison, the rejected readings of Wolff are placed at the foot of the text. Through lack of such an aid as the Facsimile of the Laurentian Codex, now in course of preparation, it has been necessary to take the variants of the MSS. at second or third hand, chiefly from the edition of Campbell.

The Commentary has been adapted to the needs of that large number of students who begin their study of Greek tragedy with this play.

The lyric parts have been arranged on the basis of the rhythmical scheme which has been borrowed from Schmidt's *Rhythmic and Metric*, translated by Professor John Williams White.

Material has been taken freely from the editions of Bellermann, Campbell, Nauck, Wecklein, and Dindorf.

The editor takes pleasure in expressing his grateful obligations to his colleague, Professor Elisha Jones, for the use of critical apparatus; and to his pupil, Mr. Walter Miller, A.M., for generous service in verifying references.

M. L. D'OOGE.

UNIVERSITY OF MICHIGAN,
August, 1884.

TO THE SECOND EDITION.

In preparing this edition the editor has had the benefit of corrections and suggestions made by several of his reviewers, and in at least one case before the review has appeared in print. Grateful acknowledgments are especially due to Professors Goodwin, J. H. Wright, and F. B. Tarbell.

M. L. D'OGGE.

UNIVERSITY OF MICHIGAN,
April, 1885.

ΣΟΦΟΚΛΕΟΤΣ ΑΝΤΙΓΟΝΗ.

I.

INTRODUCTION.

OEDIPUS and Iocasta, king and queen of Thebes, left a family of four children, Eteocles, Polynices, Antigone, and Ismene. The sons succeeded their father in the government of Thebes, each to rule a year alternately with the other. Antigone became the betrothed of Haemon, the son of Eurydice and of Creon, who was the brother of Iocasta. Between Eteocles and Polynices a strife arose (111) concerning the succession to the throne. Polynices fled for protection and aid to Adrastus, king of Argos, married his daughter Argia, and marched with a numerous and brilliantly equipped (129, 130) host against his native city, in order that he might take revenge by laying it waste with fire and sword (285).

In view of this impending peril, Creon had sought counsel from the venerable seer Tiresias (993–95), who had declared that Ares was wroth with Thebes because, at the founding of the city, Cadmus had slain the serpent that guarded the Ares fountain. Cadmus had sown the land with the serpent's teeth, and from these had sprung the first inhabitants. A scion of this stock was desired by the god as a propitiatory sacrifice. As such an offering, Megareus, the son of Creon (see on 991), threw himself down from the ramparts of the citadel into the adjacent den of the dragon (*σηκὸν ἐς μελαμβαθῆ δράκοντος*, Eur. *Phoen.* 1010). Encouraged by this sacrifice, the Thebans began the defence of the fortified city. Before each of the seven gates stood a hostile leader with his troops (141). Capaneus especially vaunted himself with insolent boasts (130, 136); and, as he was mounting the ramparts with flaming torch in hand, Zeus struck him down with a thunderbolt (131). The hostile brothers fell upon each other, and both perished in this unnatural conflict (146). Thus

the Argives failed in securing the object of their expedition. That which crippled the assault of the besiegers roused the courage of the besieged; the former flee, the latter pursue. The hostile chieftains find their death either at the gates of Thebes or on the flight (141-3). Adrastus alone escapes. The flight and the close of the combat occur in the night (103). With the dawn of day Creon orders that the body of Eteocles be buried (23-30), and that of Polynices be given as a prey to dogs and vultures.

In the earliest times the denial of burial rites to enemies was not wholly unknown, and was not held to be an offence; still, even in the Iliad a truce is made with the Trojans, that they may bury their slain. Achilles, too, does not carry out his threat against Hector; the gods protect Hector's corpse and give aid in its surrender. In the progress of civilization, the sentiment towards the dead became still more tender. We find that among the Athenians the sacredness of the duty of burial was early inculcated. Solon decreed that if any one should find a corpse unburied, he must at least strew dust over it; and while he released children from other duties toward a parent who should urge them to commit certain wrongs, from the duty of burial he granted in no case release. A law of Clisthenes made the demarch accountable, under heavy penalties, for the interment of unburied corpses. Public enemies also were shown the last honor, as in the case of the Persians after the battle of Marathon (*ὡς πάντως ὅστοιν ἀνθρώπουν νεκρὸν γῆ κρύψαι*, Paus. I. 32, 4). Xerxes had the Spartans that fell at Thermopylae buried. That the bodies of those who fell in the naval battle of Arginusae were not collected and given burial rites brought the penalty of death upon six Athenian commanders. The tragedians especially teach the sacredness of the duty of burial, from which there is no release, and represent it as an ancient and universal Hellenic custom. The only limitation of this custom seems to have been the *κοινὸς Ἑλλήνων νόμος*, which forbade interment *within the borders of their native land* of sacrilegious persons and of traitors who had borne arms against their fellow-citizens. (See Visscher, *Rhein. Mus. N. F.* xx. 445 ff.) — But against this practice the moral sense of the people grew gradually more and more repugnant;

and here lies the source of the conflict in our tragedy between the sternness of the civil law, which Creon seeks to maintain with the energy of a ruler who sets great store by his authority, and the kindness of the higher moral sense, which makes the burial of the dead the inviolable duty of the nearest kinsmen. (Schneidewin's Introd. 7th ed. p. 25.)

The play begins at early dawn (100). The stage represents the open square in the front of the royal palace upon the Cadmēa, the citadel of Thebes. The first actor (Protagonist) played the parts of Antigone, Tiresias, and Eurydice; the second (Deuteronist), of Ismene, Haemon, the Guard, and the Herald; the third (Tritagonist), that of Creon. Contrary to the usual custom, the Chorus is not of the same age and sex with the chief character of the play, whereas in the *Electra*, e.g., friendly young women constitute the Chorus; but, because the deed of Antigone touches the welfare of the State, since she has disregarded the decree of the rightful ruler of the land, there stands between her and Creon a Chorus of fifteen representatives of the most influential and venerable Thebans, who, through three successive reigns (165 ff.), have proved themselves peaceful and obedient subjects and discreet citizens, to whom peace and good government are of the first importance. (Schneidewin's Introd. 7th ed. p. 27.)

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II.

REVIEW OF THE PLAY.

In tragedy the hero either contends against the right, and thereby comes to destruction without accomplishing his purpose, or he champions the right, and directly or indirectly secures its triumph at the cost, it may be, of suffering, and even of his own death. In the *Antigone* the heroine is a representative of the latter class. *Divine law is superior to human law*,—this is the central thought of the play. Antigone contends for this principle; public sentiment decides in her favor (692–700); the gods, through the lips of the seer (1064–73), approve her purpose; Creon, her adversary, finally acknowledges his wrong (1261–76), and executes her wishes (1105 ff.). She dies in the consciousness of duty discharged, highly extolled and tenderly beloved. Creon lives, bereaved, accursed by his dearest ones, a heart-broken man. As absolute ruler, he had the right indeed to dispose of the dead as well as of the living (214), but the mandates of religion forbade his exercising this right. It was not for him to command what was impious, to abuse his authority in such a way as to throw down the safeguards of divine institutions.

Granted that Creon had a right to deny burial *within the bounds of his native land* to Polynices, on the score of being a traitor, he disregarded the rights of the gods below, and violated the dictates of a common and humane sentiment, by commanding that his body be given as a prey to dogs. For whoever was laid low in death was rightfully claimed by the infernal gods; and the shades of the departed could not rest happily in the realm of Hades until the last honors had been paid to their mortal remains.

It is not in a spirit of wantonness surely that Creon proclaims his decree, but as the result of short-sightedness and failure to weigh carefully all the circumstances (1242–69). The poet

represents him as a man who, resolved *τῶν ἀρίστων ἀπτεσθαι βουλευμάτων*, lays down for his guidance certain principles which he is determined rigidly to obey, but by the narrow-minded and passionate application of which he falls into *ἀβούλία*. (Schneidewin, p. 26.) When his command has been disobeyed, his mind, wholly possessed by the consciousness of his supreme authority, becomes the more embittered the more he hears the timid utterances of the Chorus, the counter arguments of Antigone and of her more submissive sister, of his own son, and finally of the revered seer. He expresses the sentiments of a despot (667, 738), insults the Chorus (281), derides Antigone (524), and cherishes unfounded and rash suspicion against all,—against Ismene (488), against a part of the citizens (290); against the venerable Tiresias (1035); he cannot from the outset imagine any other motive for the violation of his edict than the basest of all, bribery (221).] Although he becomes convinced of the innocence of Ismene, he nevertheless causes her also to be arrested (579), and in a moment of passion (769) orders her to be led forth to die with her sister. His anger impels him to indulge in extravagant expressions (486, 668) and in threats of useless cruelty, as, for example, that he will compel his son to witness the execution of his betrothed (760). Finally he loses his self-control completely, he slanders the prophet (1055), and blasphemous the gods (780, 1040). Not until he hears proclaimed the dreadful vengeance of heaven, about to fall upon him and his house, does he bow in submission. And the more stubborn and violent he was before, the more completely does he now find himself crushed by misfortune. The mighty blows smite him one by one: his son's fury, that renders him oblivious of filial piety, his son's death, the death of his own wife, her curse. Despairing, overwhelmed, full of bitter self-reproach, in death alone he sees release. The attendants support him and lead him away, broken in body as well as in mind.

The counterpart of Creon is Antigone, who is resolved from the first to honor the gods and to discharge her duty to her brother at any cost. Had it not always and everywhere been incumbent upon the nearest relatives to provide the funeral rites? That her sister is not willing to join her in this task seems to her a flagrant

violation of sacred obligation. She treats her harshly and with scorn. Having accomplished the deed, Antigone makes no attempt to escape the hands of those appointed to seize the perpetrators. She comes before Creon, in the proud consciousness of doing right, filled with contempt for the man who will not grant the dead his rightful repose. This accounts for the harshness of her manner towards him also. His threats do not frighten her; with calm deliberation she had from the first looked the consequences of her conduct squarely in the face. But that she has really made a sacrifice, that life has some value in her eyes, becomes apparent when she goes to her death. Sophocles does not represent stereotyped figures, but human beings. So long as Antigone has to act, she is animated by her sense of duty; but now she feels the full terror of the premature death to which she has been so unjustly condemned. Now first she realizes that she has sacrificed her affections also upon the altar of duty. Prior to the fulfilment of her task, there is no intimation of her love for Haemon, no wavering. Unlike the modern playwright, Sophocles does not mix motives; he makes single-minded characters. Even when Antigone stands before Creon, she is still inspired by a single thought, her duty to her brother. The dead body might again be uncovered, as it had been before by the guard, at the command of Creon; but her pride forbade any attempt to soften his heart by an allusion to his son. Nor was there any consideration of personal interests and favor, but simply of justice and hallowed law. But when there is nothing more left her in this life to do, then she laments that she is not to share in the marriage hymn, that she must depart unwedded. Here she shows herself a woman. No sooner, however, does she enter the sepulchral prison than her energy is aroused anew. She waits not for famine to waste her away, but herself cuts at once the thread of life.

She is a maiden of heroic type, in action strong, in speech often sharp. But the Greek ideal of a woman is not represented alone by a Penelope, that uncomplaining sufferer. This we may learn from the truest ideals of womanhood, the goddesses; for the ancients fashioned their divinities after their own image. Take, for example, the virgin goddess Athene, who is a warrior. Her stat-

ues wear a cold and hard expression; Sophocles portrays her unfeeling enough to deride Ajax, whom, in her wrath, she had deprived of reason. The virgin Artemis is a huntress, and is represented in art as having a firm and muscular form; in the earliest times she demanded bloody sacrifices. Hera dared to bid defiance to the father of gods and men; in Homer she and even Aphrodite go into battle.

But in our play the gentle side of womanly nature also finds its type. Ismene is yielding, full of affection for her sister and her deceased brother. She is self-sacrificing, too, for she wishes to die with her sister. But she is brave only in suffering, not in action. Thus she serves by her contrasted character to make Antigone's heroic greatness more conspicuous, just as Chrysothemis forms the counterpart of her sister in the *Electra* of Sophocles.

Haemon clings with tender affection to Antigone's lofty soul; his heart is consumed with love. With filial respect he approaches his father; but, indignant at the unreasonable treatment of his fiancee, he allows himself to be carried away so far as to harbor violent and resentful feeling, and, in the moment of extreme despair, to attempt a dreadful crime. The violence of his passion and the turbulent blood of youth have overpowered him; but he regains his self-command, and plunges the dagger into his own side.

Eurydice appears on the stage but for a moment, yet leaves behind an impression that is deep and abiding. She is wholly a mother. Her determination is made the moment she hears of her son's fate; she cannot bear to survive her last remaining child.

Full of dignity, with a serene confidence in his gift of prophecy, and conscious of his sacred vocation, the venerable Tiresias advances to the gates of the palace. His counsel ought to suffice. But when this has been repulsed, when even the sanctity of his calling has been assailed, he pours the vials of his righteous wrath upon the guilty head of Creon, and the catastrophe succeeds.

The messenger describes with manifest interest and sympathy the calamity that has befallen the house. But the guard thinks only of himself. He shows the verbosity, the fondness for details,

and the wit, of the common man. In the same way Homer places Thersites in contrast with his hero.

We come last of all to the Chorus. The Chorus do not approve Creon's edict (211, 278, 1260, 1270), but, as subjects, they acknowledge the legal power of the absolute ruler (506, 873), maintaining towards him the loyal obedience which they have paid his predecessors. Their venerable years forbid their interference by deeds of personal violence. In meditative mood they regard the occurrences that come to pass, but do not try to resist or hinder them, as may be inferred particularly from 681 and 725. On two occasions, however, they influence Creon's decision; once, when they save Ismene (770) from the rashness of the king, and again (1100) when they incite him, already wavering in his purpose, to decisive and immediate action. As in 1094 and elsewhere, so at the close of the play they draw conclusions from the course of the action and the sentiments of the speakers.

The Choral Odes mark the successive steps in the development of the play. After the dramatic plot has been indicated in the prologue, the Chorus enters with its song of triumph. After the burial in violation of the decree of Creon, the Chorus celebrates human skill and wisdom, and condemns arrogance. After Antigone has been detected and arrested in the act of performing the burial, the Chorus bewails the inherited woe of the house of the Labdacidae, and the helplessness and shortsightedness of mortals as contrasted with the almighty power of the ever blessed Zeus. When Haemon has left his father in passion, the Chorus celebrates the power of love, which has proved superior even to filial piety; thereupon follow lyric strains from the Chorus and Antigone alternately; and these are concluded by an ode of consolation addressed to Antigone, who is then led away to her death. Finally, when Creon has relented, the Chorus sings a joyful hymn in praise of Dionysus, the protector of Thebes and the divine patron of the theatre.

Of the seven extant plays of Sophocles the *Antigone* is marked by the severest style. No other play equals it in the extent of the choral odes, the number of melic verses being more than one-third of the whole number in the play. Before the time of

Aeschylus only one actor was employed, and in this play we find Creon (162, 766, 1091), and afterwards the messenger (1155, 1244), alone upon the stage in a colloquy with the Chorus. The third actor was introduced first by Sophocles. In the *Antigone* the three actors are together on the stage only in the second epeisodion, and even there only two persons at a time (not counting the Chorus) are engaged in the dialogue; the guard remains silent as soon as Antigone begins to speak, and so does Antigone when words pass between Ismene and Creon. The parodos contains anapaestic verses, the regular rhythm in Greek marches, and states the occasion of the entrance of the Chorus. This is the old form. The Chorus announces the entrance of all the principal persons, except in the case of Tiresias. The anapaestic and iambic verses that conclude melic strophes are likewise in strophic correspondence. Sophocles has avoided only in this play a change of speaker within the limits of one trimeter. The resolution of a long syllable into two short ones in the trimeter is found in this play only twenty-nine times (besides six times in the case of proper names), less frequently than in any other play of Sophocles with the exception of the *Electra*. Nowhere is an anapaest found in the first foot of the trimeter. A rigid symmetry is observable not only in the corresponding parts of the odes, but also sometimes in the relative number of lines given to each speaker in the dialogue.

There is nothing in the *Antigone* from which it is to be inferred that this play formed one of a tetralogy. Both the other extant plays, the material of which is taken from the same myth, the *Oedipus Tyrannus* and the *Oedipus Coloneus*, are distinguished from the *Antigone* by a different conception of the characters and treatment of the story, and by peculiarities of versification. There are, besides, many traditions that the *Oedipus Coloneus* was written in the last year of the poet's life. Sophocles brought it to pass that single plays also were admitted to the dramatic contest. The custom of presenting tetralogies, although still practised during his lifetime, soon afterward became obsolete.

I. ΑΡΙΣΤΟΦΑΝΟΤΣ ΓΡΑΜΜΑΤΙΚΟΥ.¹

’Αντιγόνη παρὰ τὴν προσταξιν τῆς πόλεως² θάψασα τὸν Πολυνείκην ἐφωράθη, καὶ εἰς μνημεῖον κατάγειον ἐντεθέσα παρὰ τοῦ Κρέοντος ἀνήρηται.³ ἐφ' ἣ καὶ Λῦμαν δυσπαθήσας διὰ τὸν εἰς αὐτὴν ἔρωτα ξίφει έαντὸν διεχειρίσατο. ἐπὶ δὲ τῷ τούτου θανάτῳ καὶ ἡ μῆτηρ Εύρυδίκη έαντὴν ἀνεῖλεν.

Κεῖται δὲ ἡ μινθοποιία καὶ παρὰ Εύριπίδη ἐν ’Αντιγόνῃ.⁴ πλὴν ἐκεῖ φωραθεῖσα μετὰ τοῦ Λῦμονος⁵ δίδοται πρὸς γάμου κοινωνίαν καὶ τέκνουν τίκτει, τὸν Μαίονα.

10 ‘Η μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Θήβαις ταῖς Βοιωτικαῖς. ὁ δὲ χορὸς συνέστηκεν ἐξ ἐπιχωρίων γερόντων. προλογίζει ’Αντιγόνη. ὑπόκειται δὲ τὰ πράγματα ἐπὶ τῶν Κρέοντος βασιλείων. τὸ δὲ κεφάλαιόν ἐστι τάφος Πολυνείκους καὶ ’Αντιγόνης ἀναιρεσίς 15 καὶ θάνατος Λῦμονος καὶ μόρος Εύρυδίκης, τῆς Λῦμονος μητρός. φασὶ δὲ τὸν Σοφοκλέα ἤξιωσθαι τῆς ἐν Σάμῳ

¹ Named commonly Aristophanes of Byzantium. He was a grammarian and critic who lived in the second half of the second century before Christ, and was librarian of the Alexandrian library.

² Inasmuch as Creon in his position of ruler was the representative of the state.

³ See L. and S. ἀναιρέω II.

⁴ Only fragments of this play have been preserved.

⁵ If this is not a corrupt reading for μετὰ τούτο Λῦμον, αὐτῷ should be supplied with δίδοται, and it is to be assumed that in the play of Euripides Haemon aided Antigone in the interment of her brother, as, according to another myth, did Argia, the wife of Polynices.

στρατηγίας,⁶ εύδοκιμήσαντα ἐν τῇ διδασκαλίᾳ τῆς Ἀντιγόνης. λέλεκται δὲ τὸ δρᾶμα τοῦτο λβ'.⁷

II. ΣΑΛΟΤΣΤΙΟΤ⁸ ΑΝΤΙΓΟΝΗΣ ΤΠΟΘΕΣΙΣ.

Τὸ μὲν δρᾶμα τῶν καλλίστων Σοφοκλέους. στασιάζεται δὲ τὰ περὶ τὴν ἡρωΐδα ἴστορούμενα καὶ τὴν ἀδελφὴν αὐτῆς Ἰσμήνην. ὁ μὲν γὰρ Ἰων⁹ ἐν τοῖς διθυράμβοις καταπρησθῆναι φησιν ἀμφοτέρας ἐν τῷ 5 ἱερῷ τῆς Ἡρας ὑπὸ Λαοδάμαντος τοῦ Ἐτεοκλέους. Μίμνερμος¹⁰ δέ φησι τὴν μὲν Ἰσμήνην προσομιλοῦσαν Θεοκλυμένῳ¹¹ ὑπὸ Τυδέως κατὰ Ἀθηνᾶς ἐγκέλευσιν τελευτῆσαι.

Ταῦτα μὲν οὖν ἔστι τὰ ξένως περὶ τῶν ἡρωΐδων 10 ἴστορούμενα. ἡ μέντοι κοινὴ δόξα σπουδαίας αὐτὰς ὑπείληφε καὶ φιλαδέλφους δαιμονίως, γῇ καὶ οἱ τῆς τραγῳδίας ποιηταὶ ἐπόμενοι τὰ περὶ αὐτὰς διατέθεινται. τὸ δὲ δρᾶμα τὴν ὄνομασίαν ἔσχεν ἀπὸ τῆς παρεχούσης τὴν ὑπόθεσιν Ἀντιγόνης.

⁶ The Samian war began in the spring of Ol. 84, 4 (442 B.C.). If Sophocles was appointed to a generalship in this war in consequence of the favorable impression made by his *Antigone*, it seems likely that the presentation of this play occurred at the great Dionysia immediately prior to his appointment. Accordingly 443 B.C. is the commonly accepted date of this play.

⁷ Is reckoned as the thirty-second. If the time of their presentation is meant in this statement, these thirty-two plays would be distributed over the period lying between 469 B.C., when Sophocles presented his first play, and 443 B.C.

⁸ Suidas : Σαλούστιος, σοφιστής, ζηραψεν εἰς Δημοσθένην καὶ Ἡρόδοτον ὑπόμνημα, καὶ ἄλλα.

⁹ Ion was a writer of tragedy, of lyric poetry, an historian and philosopher, and lived in Chios about the time of Sophocles. The Dithyrambs, in which the statements referred to were contained, have not been preserved.

¹⁰ Mimnermus of Colophon, an elegiac poet who flourished about 630 B.C. Bergk, Poet. Lyr. ii. Fr. 21: videtur excidisse id quod de Antigone dixerat Mimnermus.

¹¹ Theoclymenus, the seer mentioned in the Odyssey, xv. 529, xvii. 151, xx. 350.

15 ὑπόκειται δὲ ἄταφοι τὸ σῶμα Πολυνείκους. καὶ
 Ἀντιγόνη, θάπτειν αὐτὸν πειρωμένη, παρὰ τοῦ Κρέον-
 τος κωλύεται, φωραθεῖσα δὲ αὐτὴ θάπτουσα ἀπόλλυται.
 καὶ Αἴμων δέ, ὁ Κρέοντος, ἐρῶν αὐτῆς καὶ ἀφορήτως
 ἔχων ἐπὶ τῇ τοιαύτῃ συμφορᾶ, αὐτὸν διαχειρίζεται·
 20 ἐφ' ὃ καὶ ἡ μήτηρ Εὐριδίκη τελευτᾶ τὸν βίον ἀγχόνη.

III.

’Αποθανόντα Πολυνείκη ἐν τῷ πρὸς τὸν ἀδελφὸν
 μονομαχίῳ Κρέων ἄταφον ἐκβαλὼν κηρύττει μηδένα
 αὐτὸν θάπτειν, θάνατον τὴν ζημίαν ἀπειλήσας· τοῦτον
 ’Αντιγόνη ἡ ἀδελφὴ θάπτειν πειράται. Καὶ δὴ λα-
 5 θοῦσα τοὺς φύλακας ἐπιβάλλει χῶμα· οἷς ἐπαπειλεῖ
 θάνατον ὁ Κρέων, εἰ μὴ τὸν τοῦτο δράσαντα ἔξενύροιεν.
 οὗτοι τὴν κόνυν τὴν ἐπιβεβλημένην καθαίροντες οὐδὲν
 ἥττον ἐφρούρουν. ἐπελθοῦσα ἡ ’Αντιγόνη καὶ γυμνὸν
 εὑροῦσα τὸν νεκρὸν ἀνοιμώξασα ἔαυτὴν εἰσαγγέλλει.
 10 ταύτην ὑπὸ τῶν φυλάκων παραδεδομένην Κρέων κατα-
 δικάζει καὶ ζῶσαν εἰς τύμβον καθεῖρξεν. ἐπὶ τούτοις
 Αἴμων, ὁ Κρέοντος υἱός, ὃς ἐμνᾶτο αὐτῆν, ἀγανακτήσας
 ἔαυτὸν προσεπισφάζει τῇ κόρῃ ἀπολομένη ἀγχόνη,
 Τειρεσίου ταῦτα προθεσπίσαντος· ἐφ' ὃ λυπηθεῖσα
 15 Εὐρυδίκη, ἡ Κρέοντος γαμετή, ἔαυτὴν ἀποσφάζει. καὶ
 τέλος θρηνεῖ Κρέων τὸν τοῦ παιδὸς καὶ τῆς γαμετῆς
 θάνατον.

ΑΝΤΙΓΟΝΗ.

Τὰ τοῦ δράματος πρόσωπα.

Ἄντιγόνη.	Φύλαξ ἄγγελος.
Ίσμηνη.	Ἄγγελος.
Χορὸς Θηβαίων γερόντων.	Εὐρυδίκη.
Κρέων.	MUTES:
Αἴμων.	Two Servants of Creon.
Τειρεσίας.	An Attendant of Tiresias.
	Two Maids of Eurydice.

FIRST SCENE. ANTIGONE AND ISMENE.

Πρόλογος.

ΑΝΤΙΓΟΝΗ.

Ὥ οινὸν αὐτάδελφον Ἰσμήνης κάρα,
ἀρ' οἰσθ' ὅτι Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν
ὅποιον οὐχὶ νῷν ἔτι ζώσαιν τελεῖ;

1. The rear of the stage represents a palace which has three doors, the middle door being the largest. At each side is a movable scene (*ἡ περίακτος*). That at the right of the spectators indicates the road to the city, that at the left the road to the country or to foreign parts. Antigone has sent for Ismene (18, 19) to come outside of the palace in order to hold this interview with her alone. The prologue indicates briefly the occurrences that precede the action of the play, and states the occasion of the conflict that forms the material of the tragedy (23-30).

οινόν: Schol. *συγγενικόν, of the same family.* — **αὐτάδελφον:** *of the same parents.* Cf. Aesch. *Eum.* 89, *αὐτάδελφον αἷμα.* — **κάρα:** expresses affection or respect in addressing a person. Cf. 899, 915; *O. T.* 950, *τοκάστης κάρα.* So *caput* in Lat. Cf. Hor. *Od.* I. 24, 2, *Tam cari capit is.* — By this combination of epithets Antigone betrays her emotion. The verse may be rendered: *O my own dear sister Ismene, of kindred race.*

2, 3. **ὅτι . . . ὅποιον οὐχὶ κτέι:** *that of the ills springing from Oedipus there is none that Zeus will not bring to pass,*

οὐδὲν γὰρ οὗτ' ἀλγεινὸν οὗτ' ἀτήσμουν
 5 οὗτ' αἰσχρὸν οὗτ' ἄτιμον ἔσθ', ὁποῖον οὐ
 τῶν σῶν τε κάμῳν οὐκ ὅπωπ' ἐγὼ κακῶν.
 καὶ νῦν τί τοῦτ' αὖ φασι πανδῆμῳ πόλει
 κήρυγμα θεῖναι τὸν στρατηγὸν ἀρτίας;
 ἔχεις τι κείσηκουσας; η̄ σε λανθάνει
 10 πρὸς τὸν φίλους στείχοντα τῶν ἔχθρῶν κακά;

etc. δποῖον οὐχί, which is the indir. interr. after δτι for ποῖον οὐχί, is a more animated way of saying πάντα, or οὐδὲν κακόν ἔστιν ὅ τι οὐ. Cf. O. T. 1401 f., ἄρα μου μέμνησθ' δτι (variants δταν, ἔτι) οἵ ἔργα δράσας ὑμᾶς ἔτει δεῦρ' ιῶν δποῖ ἔπρασσον αὐθις. The use of the indir. for the dir. interr. is common. Cf. Eur. *Phoen.* 878, δποῖα δ' οὐ λέγων ἔπη εἰς ἔχθος ἥλθον. For other readings, see App. —ἀπό: originating from the parricide and incest of Oedipus. These evils are enumerated in part in 49–57. —νῷν: dat., as appears from τῶν σῶν τε κάμῳν (6), which amplifies the thought of the possession of every ill. νῷν ζώσαιν is taken as a gen. absol. by others. —ἔτι: throws its force upon ζώσαιν and strengthens the implied antithesis, “the rest being dead.”

4. ἀτήσμουν: *ruinous, baneful*, from ἀτᾶν (which is used in the pass. in 17, 314). This is Dindorf's conjecture for ἀτης ἄτερ of the MSS. (see App.), and is formed like ὀνήσιμος (995), ὀφελήσιμος (*Aj.* 1022), etc.

5. αἰσχρόν, ἄτιμον: point to the shame and reproach inherited from Oedipus by his children, while ἀλγεινόν and ἀτήσμουν refer to the fatal conflict of the brothers and the desolate condition of the sisters.

6. οὐκ: is a repetition of οὐ to add emphasis. See Kr. *Spr.* 67, 11, 3. A

somewhat similar repetition of οὐ in *Phil.* 416, οὐχ ὁ Τυδέως γόνος οὐδὲ οὐμπολητὸς Δαερτίφ . . . οὐ μὴ θάνωσιν. —κακῶν: part. gen.; supply οὐ after οὐτοῖον, forming supplementary pred. after οὐπωπα. G. 169, 1; H. 732 a.

7. τι τοῦτ' αὖ κτέ.: an abridged form for τι ἔστι τοῦτο . . . τὸ κήρυγμα δ . . . θεῖναι. A similar turn in 218, 1049, 1172. H. 1012 a. —αὖ: indicating impatience. —πανδῆμῳ πόλει: *the whole body of the citizens*, called ἀστοῖσι in 193.

8. στρατηγόν: Creon proclaims himself βασιλεύς first in 162 ff.; as yet he is but στρατηγός.

9. ἔχεις: “cognitum habes. So Eur. *Orest.* 1120, ἔχω τοσοῦτον τάπιλοια δ' οὐν ἔχω. In Lat. habere sometimes has this sense.” Wund. —κείσηκουσας: for the crasis, see G. 11, 1 b.

10. τῶν ἔχθρῶν: *evils proceeding from our enemies against our friends.* The gen. of source with στείχοντα without a prep. Schol. τὰ ἀπὸ τῶν ἔχθρῶν κακά εἰς ἡμᾶς στείχοντα. Soph. is fond of omitting preps. in such consts. Cf. O. T. 152, τίς . . . Πυθῶνος ἔβας; 142, βάθρων Ιστασθε; 580, πάντ' ἐμοῦ κομιζέται. *Phil.* 193 f., τὰ παθηματα κείνα πρὸς αὐτὸν τῆς ὡμέφρονος Χρύσης ἐπέβη (which is an exact parallel of our sent.). By οἱ φίλοι she means Polynices; by τῶν ἔχθρων, Creon, who had become ἔχθρος since the κήρυγμα had come to her knowl-

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ἔμοὶ μὲν οὐδεὶς μῦθος, 'Αντιγόνη, φίλων
οὐθ' ἥδὺς οὗτ' ἀλγεινὸς ἵκετ', ἐξ ὅτου
δυοῖν ἀδελφοῖν ἐστερήθημεν δύο,
μιὰ θανόντων ἡμέρᾳ διπλῆ χερί·
15 ἐπεὶ δὲ φροῦδός ἐστω Ἀργείων στρατὸς
ἐν νυκτὶ τῇ νῦν, οὐδὲν οἶδ' ὑπέρτερον,
οὐτ' εὐτυχοῦσα μᾶλλον οὕτ' ἀτωμένη.

ΑΝΤΙΓΟΝΗ.

ἢδη καλῶς, καί σ' ἐκτὸς αὐλείων πυλῶν
τοῦδ' οὐνεκ' ἐξέπεμπον, ὡς μόνη κλύοις.

edge. The plur. makes the statement more general. For similar instances, see 99, 276, 565. W., with many other edit., takes *τῶν ἔχθρῶν* as obj. gen. with *κακά*, i.e. evils that come upon enemies. Wund. understands by these evils the denial of burial rites, which applies equally well, however, to either interpretation.

11. **'Αντιγόνη:** occasions an anapaest in the fifth foot. Soph. admits the anapaest for the iambus in the first foot, and in the case of proper names also in the third, fourth, and fifth. — **φίλων:** obj. gen. with *μῦθος*, word concerning friends. Cf. O. T. 495, *φάτιν Οἰδιπόδα*. *Aj.* 222, *ἀνέρος ἄγγελίαν*.

12. **ἐξ ὅτου:** "Soph. has not been careful to mark the exact sequence of the events preceding the action of the play. But the death of the brothers is supposed to have taken place some time before the rout of the Argive host." Camp.

13. **δυοῖν ἀδελφοῖν:** gen. of separation. See G. 174; H. 748. Such combinations as *δύο... δυοῖν... διπλῆ*, *ἴσοι... ίσοις* (142), *ἀνταλ... τῶν*

ἀντῶν (929), *μέλεοι μελέαν* (977), and contrasts in numerals like *δύο... μία* (cf. 170, 989), are much sought by the tragic writers.

14. **θανόντων:** in agreement with *ἀδελφοῖν*. Such changes between dual and plur. are not infrequent; cf. 59. — **διπλῆ:** mutual; so in 170, but in 53 it has the more exact sense of double, and in 51 it is poetic for *δύο*.

15. **ἐπεὶ:** since. Schol. ἀφ' οὐ. So *ὅτε* in Hom. *Il.* xxi. 80, *ἡώς μοι ἐστιν ἥδε δυσδεκάτη ὥτε ἐς Ἰλιον εἰλήλουθα*.

16. **ἐν νυκτὶ:** the dialogue opens at the dawn succeeding the night in which the Argives fled. — **ὑπέρτερον:** further.

17. **εὐτυχοῦσα κτέ.:** this clause is exegetic of *οὐδὲν ὑπέρτερον* and in supplementary partic. const. after *οἶδα*. — **μᾶλλον:** to be taken with both participles.

18. **ἢδη καλῶς:** sc. σὲ μηδὲν ὑπέρτερον εἰδνιαν. A reproach is implied that Ismene did not concern herself very much with what transpired outside of the palace.

19. **τοῦδε:** anticipates the clause introduced by *ὡς*. — **ἐξέπεμπον:** I sent

ΙΣΜΗΝΗ.

20 τί δ' ἔστι; δηλοῖς γάρ τι καλχαίνουσ' ἔπος.

ΑΝΤΙΓΟΝΗ.

οὐ γὰρ τάφου νῷν τῷ καστιγνήτῳ Κρέων
τὸν μὲν προτίστας, τὸν δὲ ἀτιμάστας ἔχει;
Ἐτεοκλέα^{μέν}, ὡς λέγουσι, σὺν δίκῃ
χρησθεὶς δικαίᾳ καὶ νόμῳ, κατὰ χθονὸς
25 ἔκρυψε τοὺς ἐνερθεν ἐντιμον νεκροῖς.

24 W. χρηστοῖς.

for you (to come) out. The act. is used here for the mid.; so πέμψας in 161; mid. in *O. T.* 951, τί μ' ἐξεπέμψω δεῦρο τῶνδε δωμάτων.

20. δηλοῖς: δήλη εἰ. Cf. 242, 471. — **καλχαίνουσα:** the excited mind is often likened to the sea made dark by a storm. So Eur. *Heracl.* 40, ἀμφὶ τοῖσδε καλχαίνων τέκνους. Cf. Hom. *Il.* xxi. 551, πολλὰ δέ οἱ κραδίη πάρφυρε. — **ἔπος:** matter; accus. of internal obj.

21. οὐ...ἔχει: the statement put in the form of a question expresses indignation. — **γάρ:** used here, and freq. in the dialogue, with an ellipsis of that for which the sent. thus introduced gives the reason. “Yes” or “No” may then be supplied to suit the connection. Cf. 511, 517, 566, 743. — **τάφου:** “since the parties προτίστας and ἀτιμάστας are used in the sense of ἀξιώσας and οὐκ ἀξιώσας, the gen. seems to depend on the idea of value in both, though it is more directly joined with the latter partic.” Wund. See G. 178; H. 746. W., Ell., and others take τάφου as a *privative* gen. with ἀτιμάστας. — **νῷν:** dat. of interest. — **τῷ καστιγνήτῳ:** the whole in appos. with its parts, τὸν μὲν

. . . τὸν δέ. Cf. 561. G. 137, n. 2; H. 624 d.]

22. **ἀτιμάστας ἔχει:** the aor. or pf. partic. with ἔχειν is used either as an emphatic form when the idea of possession is to be expressed, or simply to denote more vividly the continuance of the state or condition effected; here, and freq. in tragedy, in the latter way. Cf. 32, 77, 180, 192.

24. **χρησθεὶς κτέ.**: *having treated with righteous justice and according to law.* See App. — **δίκῃ δικαίᾳ:** cf. Eur. *Phoen.* 1651, ἔνομοι τὴν δίκην.

25. **ἔκρυψε:** *buried;* so in 285. — **ἐνερθεν:** lit. *from below.* So πρόσθεν, κάτωθεν, etc., are often used without reference to motion. Cf. 1070. — **νεκροῖς:** the Greeks seem to have believed that the spirits of the dead whose bodies were unburied could not enter into the realm of Hades, but were doomed to wander until their bodies received burial rites. No curse was so terrible as that one “might die without burial.” It is, therefore, not surprising that the tragedy of the *Antigone* should hinge upon the discharge of this duty. Cf. Hom. *Il.* xxiii. 71 ff.

τὸν δ' ἀθλίως θανόντα Πολυνεύκους νέκυν
 ἀστοῖσί φασιν ἐκκεκηρύχθαι τὸ μὴ
 τάφω καλύψαι μηδὲ κωκῆσαι τινα,
 ἔαν δ' ἄταφον, ἄκλαυτον, οἰωνοῖς γλυκὺν
 30 θησαυρὸν εἰσορῶσι πρὸς χάριν βορᾶς.
 τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντα σοὶ
 κάμοι — λέγω γὰρ κάμε — κηρύξαντ' ἔχειν,
 καὶ δεῦρο νεῖσθαι ταῦτα τοῖσι μὴ εἰδόσιν
 σαφῆ προκηρύξοντα, καὶ τὸ πράγμα ἄγειν
 35 οὐχ ὡς παρ' οὐδέν, ἀλλ' ὃς ἀν τούτων τι δρᾶ
 φόνον προκεῖσθαι δημόλευστον ἐν πόλει.
 οὗτος ἔχει σοὶ ταῦτα, καὶ δείξεις τάχα

26. *τὸν δέ*: δέ is antithetic to *μέν* in
 23. — **ἀθλίως**: indicates the pity of
 the sister. — **θανόντα**: belongs to *Πολυνεύκους* in thought, although in agree-
 ment with *νέκυν*.

27. **φασίν**: subj. indef., like the
 Eng. *they say*. — **ἐκκεκηρύχθαι**: pass.;
 the following infns. are its subj.

29. **ἔαν**: the subj. is *πάντας* implied
 in *τινά*. — **ἄταφον**: supply *εἶναι* after
ἔαν. Cf. *Trach.* 1083, *ἀγνύμαστον μ' ἔαν*. — **οἰωνοῖς**: dat. of interest with
θησαυρὸν (= *εῦρημα*), which is in appos.
 with *νέκυν*.

30. **πρὸς χάριν βορᾶς**: either ex-
 presses the purpose, *ἔαν τοῦς οἰωνοῦς ἵνα* *ἢ* *ἀντοῖς βορᾶ*, or perhaps better
 taken with *εἰσορῶσι*, when the sense
 will be *looking to the pleasure of* or
a repast (Schol. *πρὸς τέρψιν τροφῆς*),
 or *looking upon (it) for the sake of food*
(πρὸς χάριν = ἔνεκα).

31. **τὸν ἀγαθόν**: ironical. So in
 275.

32. **σοὶ κάμοι**: the decree was pro-
 claimed to the citizens, but Antigone
 represents it, with an exaggeration
 due to her excited feelings, as aimed

esp. at Ismene and herself, since
 the duty of interment pertained to
 them first of all as the nearest of kin to
 the slain. — **κάμε**: treated as an iso-
 lated word. *κάμοι* might have been
 repeated. Cf. *ἥδε* in 567.

33. **μή**: unites in Soph. with *εἰδέναι*
 and *εἰδώς*, *οὐ*, *οὐκ*, *οὐχί*, and *ἀπό*,
 by *synesis*. See G. 10; H. 78. Cf.
 263, 535. For the use of *μή* with a
 partic. expressing cond., see G. 283, 4;
 H. 1025.

34. **σαφῆ**: pred., with *προκηρύξοντα*. — **προκηρύξοντα**: for the use
 of the fut. partic. to express purpose,
 see G. 277, 3; H. 969 c. — **ἄγειν**:
hold, esteem; like Lat. *ducere*.

35. **ὡς παρ' οὐδέν**: as equal to
 nothing, i.e. as of no account. Cf. 466.
 — **τούτων**: neut.

36. **προκεῖσθαι**: supply *τούτῳ* from
 ὅς as indir. obj. — **δημόλευστον**: by
 public stoning. This compound is not
 found elsewhere except with Lycophro
 (*Alex.* 331, *πρέσβυν δημόλευστον*), who
 borrowed it from Soph.

37. **οὗτος κτέ.**: such is the situation.
 Cf. El. 761, *τοιαῦτά σοι ταῦτ' ἔστιν*.

εἴτ' εὐγενὴς πέφυκας εἴτ' ἐσθλῶν κακή.

ΙΣΜΗΝΗ.

τί δ', ὁ ταλαιφρον, εἰ τάδ' ἐν τούτοις, ἐγὼ
40 λύουσ' ἀν ἡ φάπτουσα προσθείμην πλέον;

ΑΝΤΙΓΟΝΗ.

εἰ ξυμπονήσεις καὶ ξυνεργάσει σκόπει.

ΙΣΜΗΝΗ.

ποιόν τι κινδύνευμα; ποῖ γνώμης ποτ' εἰ;

ΑΝΤΙΓΟΝΗ.

εἰ τὸν νεκρὸν ξὺν τῇδε κουφιεῖς χερί.

—σοι: ethical dat. G. 184, n. 6; H. 770.

38. ἐσθλῶν: sc. παις. In accordance with the principle of the ancients fortes creantur fortibus et bonis. Cf. Phil. 874, εὐγενῆς ἡ φύσις καὶ εὐγενῶν ἡ σῆ.

39, 40. τί . . . προσθείμην πλέον: lit. what more could I add, i.e. of what use could I be? (not as L. and S., what should I gain?). Cf. O. C. 767, οὐκ ἥθελες θέλοντι προσθέθαι χάριν; —εἰ τάδ' ἐν τούτοις: Schol. εἰ ταῦτα Κρέων ἐκέλευσεν. —λύουσ' ἡ φάπτουσα: a colloquial phrase, like τί δρῶν ἡ τί φωνῶν, οὔτε πάσχων οὔτε δρῶν, having the general sense of in what possible way. The expression is evidently borrowed from the art of weaving, “by loosening the web or by tying fast a new thread.” Cf. Aj. 1316, εἰ μὴ ξυνάψων ἀλλὰ συλλέσσων πάρει. W. understands λύουσα to refer definitely to Ismene’s attempt by entreaties to conciliate Creon, and φάπτουσα to her violent opposition, which would involve a new conflict. Others take λύουσα in the sense of

undoing, i.e. violating (like λύειν νόμον), and φάπτουσα in the opposite sense of confirming (Schol. βεβαιοῦσα) the decree. So L. and S.

41. ξυνεργάσει: the ending -ει for the more usual -η is freq. in the dialogue. Cf. 90, 93. See G. 113, n. 1; H. 384.

42. κινδύνευμα: cognate accus. after the first two verbs in the preceding verse. —γνώμης: part. gen. G. 168; H. 757. —εἰ: from εἶμι. Cf. O. C. 170, ποῖ τις φροντίδος ἔλθῃ;

43. The const. of 41 is continued as if 42 had not intervened. Antigone’s calm decision presents a strong contrast to the painful agitation of Ismene. —ξύν: together with τῇδε χερί, i.e. τῇ ἔωj χερί. Antigone holds up her right hand as she speaks. Others join χερί directly with κουφιεῖς and take ξὺν τῇδε as equiν. to ξὺν ἔμοι. —κουφιεῖς: κουφίζειν = to raise up for burial. Antigone’s first intention is to lift the body with Ismene’s help. Being unable to do this unaided, she sprinkles the dust.

ΙΣΜΗΝΗ.

ἢ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει;

ΑΝΤΙΓΟΝΗ.

45 τὸν γοῦν ἐμὸν καὶ τὸν σόν, ἢν σὺ μὴ θέλῃς,
ἀδελφόν· οὐ γὰρ δὴ προδοῦσ' ἀλώσομαι.

ΙΣΜΗΝΗ.

ὦ σχετλία, Κρέοντος ἀντειρηκότος;

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἴργειν μέτα.

ΙΣΜΗΝΗ.

οἵμοι· φρόνησον, ὦ κασιγνήτη, πατὴρ
50 ως νῷν ἀπεχθῆς δυσκλεής τ' ἀτώλετο,

46 W. brackets this verse.

44. **γάρ**: expresses surprise, like Lat. *nam*, Eng. *what, why*. *What, do you intend, etc.* Cf. also 574, 732, 736. —**σφέ** and the Dor. *νίν* are used by the tragedians for the masc. and fem., sing. and plur. **σφέ** is sometimes used reflexively, and *νίν* may be neut. —**ἀπόρρητον**: in appos. with *θάπτειν*.

45. **τὸν . . . ἐμὸν κτέ.**: in appos. with **σφέ**. — **θέλῃς**: sc. *θάπτειν*. Antigone says "I shall at any rate bury *my* brother, and in doing that *yours* also, if you shall not be willing to do it." Others with a different punctuation: "I shall at least bury *my* brother even if you shall not be willing to bury *yours*."

47. **σχετλία**: *daring, reckless*. Ismene comes back to the thought of 44.

48. **οὐδέν**: adv. — **τῶν ἐμῶν**: though plur., refers particularly to Poly-

nices. Cf. *τοὺς φίλους*, 10. Gen. of separation with *εἴργειν*. — **μέτα**: i.e. *μέτεστιν*.

50. "Ismene now bids her sister reflect upon the series of misfortunes which had befallen their ill-starred family, and not add by her imprudent conduct to their troubles." Bl. — **νῷν**: ethical dat. — **ἀπεχθῆς δυσκλεής τε**: *detested and infamous*. For the Hom. version of the Theban myth, see Hom. *Od.* xi. 271 ff. In the three plays written by Soph. on the Oedipus legend the details of the story are varied to suit the purpose of each play. In the *O.C.*, the aged king passes from earth by a glorious translation; the Thebans desire the possession of his grave, and the place of his departure becomes in Attic legend a sanctuary of refuge. In the *O.T.*, the death of the king does not follow upon his self-inflicted blindness, and in this

πρὸς αὐτοφώρων ἀμπλακημάτων διπλᾶς
ὅψεις ἀράξας αὐτὸς αὐτουργῷ χερί·
ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,
πλεκταῖσιν ἀρτάναισι λωβᾶται βίον·
55 τρίτον δ' ἀδελφὸν δύο μίαν καθ' ἡμέραν
αὐτοκτονοῦντε, τῶ ταλαιπώρω, μόρον
κοινὸν κατειργάσαντ' ἐπ' ἀλλήλοιν χεροῖν.
νῦν δ' αὖ μόνα δὴ νὼ λελειμμένα σκόπει
ὅσῳ κάκιστ' ὀλούμεθ', εἰ νόμου βίᾳ
60 ψῆφον τυράννων ἡ κράτη παρέξιμεν.

passage also *ἀράξας* is prior in time to *ἄλετο*. The blinding of his eyes follows upon the suicide of Iocasta in the *O. T.*, and this is not contradicted by *ἔπειτα* (53), as this word here simply introduces the second fact of the narration without regard to sequence in time.

51. **πρὸς:** *in consequence of.* Cf. *O. T.* 1236, *πρὸς τίνος ποτ' αἵτιας*; — **αὐτοφώρων:** lit. *caught in the very act*. The adj. is transferred here from the doer to the thing done, and the idea is that Oedipus was caught in the guilt of incest. We may render, *misdeeds discovered at the very time they were done*. The sense *self-detected* commonly given is unsupported, and is due prob. to the later representation found in the *O. T.*, in which the detection through the efforts of Oedipus himself is an invention of the poet which is foreign to the original form of the myth. — **διπλᾶς:** see on 14.

53. **διπλοῦν ἔπος:** Schol. *διπλοῦν ὕνομα ἔχονσα*. Double in reference to Iocasta's relation to Oedipus.

54. Cf. *O. T.* 1263, *οὗ δὴ κρεμαστὴν τὴν γυναῖκα ἔστείδομεν πλεκτάσιν αἰώρασιν ἐμπεπλεγμένην*. — **λωβᾶται:** *ends disgracefully.*

55. **τρίτον δέ:** as if *πρῶτον μὲν* had preceded *ἔπειτα* in the enumeration.

— **δύο μίαν:** see on 13.

56. **αὐτοκτονοῦντε:** *by mutual slaughter*, as if *ἀλληλοκτονοῦντε*. Cf. 172. The refl. is used in the reciprocal sense in 145 also. Cf. Aeschi. *Sept.* 805, *τεθνᾶσιν ἐκ χερῶν αὐτοκτόνων*.

57. **κατειργάσαντο κτέ.:** translate as if it were *κατειργάσαντο χεροὶ μόρον* *ἐπ' ἀλλήλοις*. This use of *ἐπί* is common. Cf. Hom. *Il.* iii. 132, *ἐπ' ἀλλήλοισι φέρον πολὺδακρυν* **Ἀρηα*. — **Χεροῖν:** dat. of means, *by violent hands*. *χείρ, πούς*, and similar words are often added for the sake of vividness.

58. **δή:** gives emphasis to *μένα*, like Eng. *all alone*. — **νώ:** transferred from the dependent sent. and made more emphatic. Prolepsis. See H. 878.

59. **ὅσῳ:** *by how much*. — **κάκιστα:** i.e. of all the members of the royal house. Ismene represents the case in an exaggerated tone, so as to work upon the feelings of her sister. — **ὅλούμεθα:** change of number. See on 14. — **νόμον βίᾳ:** *in defiance of the law*. In 79, *βίᾳ πολιτῶν*.

60. **τυράννων:** plur. for sing., as in 10. The gen. limits both substantives.

ἀλλ’ ἐννοεῖν χρὴ τοῦτο μὲν γυναικί^χ ὅτι
ἔφυμεν, ὡς πρὸς ἄνδρας οὐ μαχουμένα.
ἔπειτα δ’ οὖνεκ’ ἀρχόμεσθ’ ἐκ κρειστόνων,
καὶ ταῦτ’ ἀκούειν κάτι τῶνδ’ ἀλγίονα.
65 ἔγὼ μὲν οὖν αὐτοῦσα τοὺς ὑπὸ χθονὸς
ἔνγγηνοιαν ἵσχειν, ὡς βιάζομαι τάδε,
τοῖς ἐν τέλει βεβῶσι πείσομαι· τὸ γὰρ
περισσά πράσσειν οὐκ ἔχει νοῦν οὐδένα.

ΑΝΤΙΓΟΝΗ.

οὔτ’ ἀν κελεύσαιμ^χ οὔτ’ ἄν, εἰ θέλοις ἔτι

61. **τοῦτο μέν**: adv., *in the first place*, with which ἔπειτα δέ below is correlated. Cf. O. C. 440, *τοῦτο μέν...οἱ δέ*. Cf. also Phil. 1346, *τοῦτο μέν...εἴτα*. — **γυναικε**: pred. after ἔφυμεν. See G. 136; H. 596. L. and S. φύω B. II. Cf. 79.

62. **ώς**: join with *μαχουμένα*; lit. as *not being about to contend*, i.e. as not fitted (*by nature*) to contend. Cf. O. T. 625, *ώς οὐχ ὑπείξων λέγεις*; El. 1025, *ώς οὐχὶ συνδράσσοντα νοθετεῖς τάδε*. The same sentiment is found in El. 997, *γυνὴ μὲν οὐδὲ ἀνὴρ ἔφυς, σθένεις δὲ ἔλαστον τῶν ἐναντίον χερί*.

63. **οὖνεκ...ἀκούειν**: three consts. are proposed: (1) *οὖνεκα* = *ὅτι*, because, and *ἀκούειν* depends on *ἔφυμεν*. (It may be objected that *ἀκούειν* is not stated to be a determination of nature but a result of circumstances.) (2) *οὖνεκα* as before, but *ἀκούειν* depends on *χρή* supplied from 61. (But is not the principal notion in *ἐννοεῖν*?) (3) *οὖνεκα* = *that*, and *ἀκούειν* depends on *ἀρχόμεσθα* as an expository inf., where *ὦστε* might be prefixed. So W. and most editt. — **ἀρχόμεσθα**: for the form, see G. 119, 1; H. 376 D, c.

64. **καὶ...κάτι**: *both...and still*.

— **ἀκούειν**: *obey*. Cf. Elect. 340, *τῶν κρατούντων ἐστὶ πάντι ἀκοντέα*. — **τῶνδε**: refers to the same as *ταῦτα*.

65. **τοὺς ὑπὸ χθονός**: refers to Polynices. In 77 Antigone first refers to the gods. The plur. as in 10.

66. The tragic writers often use in place of the verb the corresponding subst. with *ἔχειν, ὕσχειν, νέμειν, τρέφειν, τίθεσθαι*, to make prominent the state implied in the subst. — **τάδε**: accus. of cognate meaning, the noun being implied in the verb. G. 159, n. 2; H. 716 b. Cf. Lat. *haec cogor*. Cf. 1073.

67. **βεβῶσι**: the verbs *come, go, and stand* are often used by the tragedians for the more colorless *become and be*. Cf. Elect. 1056, *ὅταν ἐν κακοῖς βεβήκης*. — Ismene refers to Creon.

68. **περισσά**: *things superfluous, hence needless, useless*.

69. **ἄν**: in anticipation of *δρψῆς*, before which it is repeated. Such a repetition of **ἄν** often occurs when special emphasis is to be given to some word or phrase in close connection with which **ἄν** is then placed, as *ἔμοῦ γε* in this sent. See GMT. 42, 3.

70 πράστεω, ἐμοῦ γ' ἀν ἡδέως δρώης μέτα.
 ἀλλ' ἵσθ' ὄποια σοι δοκεῖ· κεῦνον δ' ἔγῳ
 θάψω. καλόν μοι τοῦτο ποιούσῃ θαυμέν·
 φίλη μετ' αὐτοῦ κείσομαι, φίλου μέτα,
 ὅσια πανουργήσασ'. ἐπεὶ πλείων χρόνος
 75 ὃν δεῖ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε·
 ἐκεὶ γὰρ αἰὲν κείσομαι. σοὶ δ' εἰ δοκεῖ,
 τὰ τῶν θεῶν ἔντιμ' ἀτιμάσασ' ἔχε.

ΙΣΜΗΝΗ.

ἔγῳ μὲν οὐκ ἀτιμα ποιοῦμαι, τὸ δὲ
 βίᾳ πολιτῶν δρᾶν ἔφυν ἀμήχανος.

ΑΝΤΙΓΟΝΗ.

80 σὺ μὲν τάδ' ἀν προσύχοι· ἔγῳ δὲ δὴ τάφον
 χώσουντος ἀδελφῷ φιλτάτω πορεύσομαι.

71 W. ὄποιᾳ. 76 W. ἀεὶ.

70. ἐμοῦ: with μέτα; for the accent, see G. 23, 2; H. 109.—ἡδέως: sc. ἐμοί. Cf. 436. Transl.: would your acting with me be agreeable to me.

71. ἵσθ' ὄποια σοι δοκεῖ: be such as seems good in your sight (i.e. base). ἵσθι from εἴη. Cf. Phil. 1049, τοιοῦτός εἰμι ἔγώ.

72. θάυμα: the position of this word and the following asyndeton give emphasis and indicate the firm determination of the heroine. "Antigone knows from the beginning, with the heightened consciousness of passion, the consequences of her act. There is no 'irony of fortune' so far as she is concerned." Camp.

74. ὅσια πανουργήσασα: presents in a striking light the entire conflict of this tragedy. Antigone violates the decree of the ruler, but in doing so she performs a religious and holy

deed. Cf. 924. The form of the expression is the so-called *oxymoron*. So in Eng. "cruel kindness," "wise nonsense." The Oxford edit. quotes from Young's *Night Thoughts*, "with pious sacrilegia a grave I stole."

75. ὃν: accus. of duration of time.

—τῶν ἐνθάδε: concisely for ἢ δν δεῖ μ' ἀρέσκειν τοῖς ἐνθάδε. For the gen., see G. 175; H. 643 b.

76. ἐκεῖ: i.e. in Hades.

77. τὰ τῶν θεῶν ἔντιμα: i.e. & τοῖς θεοῖς ἔντιμα νομίζεται, the rites of burial.—ἀτιμάσασ' ἔχε: see on 22.

78, 79. τὸ δρᾶν: join with ἀμήχανος. G. 261, n. 2; H. 961. I am incapable of acting against the will, etc.

80. ἀν προσύχοι: προέχεσθαι, hold before one's self as a screen, hence allege as a pretext. For the opt. with ἀν expressing mild command, see GMT. 52, 2, n. —δῆ: gives emphasis to ἔγῳ, verily.

ΙΣΜΗΝΗ.

οἴμοι ταλαιάνης, ως ὑπερδέδοικά σου.

ΑΝΤΙΓΟΝΗ.

μή μου προτάρβει· τὸν σὸν ἐξόρθου πότμον.

ΙΣΜΗΝΗ.

ἀλλ' οὖν προμηνύσῃς γε τοῦτο μηδενὶ⁸⁵ τοῦργον, κρυφῆ δὲ κεῦθε, σὺν δ' αὐτῶς ἐγώ.

ΑΝΤΙΓΟΝΗ.

οἴμοι, καταύδα. πολλὸν ἔχθίων ἔσει σιγῶσ', ἐὰν μὴ πᾶσι κηρύξῃς τάδε.

ΙΣΜΗΝΗ.

Θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.

ΑΝΤΙΓΟΝΗ.

ἀλλ' οἶδ' ἀρέσκουσ' οἶς μάλισθ' ἀδεῶ με χρή.

ΙΣΜΗΝΗ.

90 εἰ καὶ δυνήσει γ'. ἀλλ' ἀμηχάνων ἐρᾶς.

82. **ταλαιάνης**: with *οἴμοι* and *ἄμοι* the tragic writers connect prons. and adjs. in the gen. only when these refer to the second or third pers. For the first pers. the nom. is used. Hence *ταλαιάνης* must refer to Antigone. See G. 173, 3; H. 761.—**ώς**: excl.; so in 320, 1178, 1270.

84. **ἀλλ' οὖν**: *but at all events*.—**προμηνύσῃς . . . μηδενὶ**: the usual position of the neg. *before* the command is here reversed. So *Phil.* 332, *οἴμοι φράσῃς μοι μὴ πέρα*. For the subjv. in prohibition, see G. 254; H. 874 a.

86. **οἴμοι**: here an excl. of impatience. Cf. 320. *Oh, no!* *Speak it out*

(*καταύδα*)! — **πολλόν**: adv. accus. This form, which is Ion., occurs in tragedy besides here only in *Trach.* 1196 (*πολλὸν ἔλαιον*), and there also in a trimeter.

87. **σιγῶσα**: *by your silence*. *ἐὰν μὴ κτέ.* explains *σιγῶσα* further. Such a neg. additional clause to give emphasis to the affirmation is not infrequent. Cf. 443, 492. Antigone shows her increasing emotion.

88. **θερμὴν ἐπὶ ψυχροῖσι**: *you have a hot heart for chilling deeds*, i.e. that cause one to chill with fear. So Hom. speaks of *φόβος κρυερός*, and Pind. has *κρυόεν μάντευμα*.

90. **ἀμηχάνων**: *you desire imprac-*

ANTIGONH.

οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.

ΙΣΜΗΝΗ.

ἀρχὴν δὲ θηρᾶν οὐ πρέπει τάμήχανα.

ANTIGONH.

εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἔξ ἐμοῦ,
ἐχθρὰ δὲ τῷ θανόντι προσκείστει δίκη.
95 ἀλλ’ ἔα με καὶ τὴν ἔξ ἐμοῦ δυσβουλίαν
παθεῖν τὸ δεινὸν τοῦτο· πείσομαι γὰρ οὐ
τοσοῦτον οὐδέν, ὥστε μὴ οὐ καλῶς θανεῖν.

ΙΣΜΗΝΗ.

ἀλλ’ εἰ δοκεῖ σοι, στείχε. τοῦτο δ’ ἵσθ’, ὅτι
ἄνους μὲν ἔρχει, τοῖς φίλοις δ’ ὄρθως φίλη.

ticable things. ἀδίνατα θηρᾶς was almost proverbial.

91. **οὐκοῦν**: to be distinguished from **οὐκον**. — **πεπαύσομαι**: the tense is emphatic. See G. 200, n. 9.

92. **ἀρχήν**: adv., *at all*; join with οὐ. See G. 160, 2; H. 719.

93. **ἐχθαρεῖ**: pass. in sense. — **ἔξ** **ἐμοῦ**: differs from **ἐν’ ἐμοῦ** as indicating *source* rather than *agency*. It suggests **ἔξ ἐμοῦ** in 95.

94. Contrasted with the sentiment of 73. — **προσκείστει δίκη**: *you will be justly hateful to him that is dead.*

95. **ἴσα**: one syllable by synizesis. Cf. O. T. 1451, ἀλλ’ **ἴσα με ναίειν**. — **ἔξ** **ἐμοῦ**: more emphatic than **ἐμῆν**. Cf. 1219; *Elect.* 619, **ἥ ἐκ σοῦ δυσμένεια**.

96. **τὸ δεινὸν τοῦτο**: sarcastic; *what seems to you so dreadful*, referring to the thought of 59. — **οὐ**: stands after its verb, as in 223.

97. **μὴ οὐ καλῶς θανεῖν**: Schol. οὐδέν δεινὸν πείσομαι ὑπερ με τῆς εὐ-

κλείας τοῦ καλοῦ θανάτου ἀποστερήσει. For μὴ οὐ where οὐ strengthens the preceding neg., see G. 283, 7; H. 1034.

99. **ἔρχει**: in the sense of *going away* also in 1100, 1107. — **τοῖς φίλοις**: the sense as in 73; *you are truly full of love for your loved ones*, meaning esp. Polynices. So W. and many editt. following the Schol., **εὐνοϊκῶς δὲ τῷ θανόντι**. But this seems tame, and inconsistent with the character of Ismene, who would not wish to imply that her love for her brother was less than Antigone's. Cf. 67 ff. Preferable is the interpretation of Nauck, Bonitz, Wund., *et al.*, who understand Ismene to say “however devoid of good sense you may be, you are still truly beloved by your friends,” i.e. especially by Ismene. **φίλος** can mean either *loving* or *beloved*. — Antigone retires behind the left periaktos. Ismene returns to the women's apartments within the palace.

SECOND SCENE. CHORUS. AFTERWARDS CREON WITH TWO
HERALDS.

Πάροδος.

ХОРОΣ.

Στροφή ἀ-

100 ἀκτὶς ἀελίου, τὸ κάλλιστον ἐπαπύλῳ φανὲν Θήβᾳ
 τῶν προτέρων φάσι,
 105 ἐφάνθης ποτ', ὁ χρυσέας ἀμέρας βλέφαρον, Διρκαίων
 ὑπὲρ ῥεέθρων μολοῦσα,

Antigone goes to the Νῆσται πύλαι (cf. Aesch. *Sept.* 460), before which the brothers had fallen and near which the corpse of Polynices was lying. The Chorus, composed of fifteen venerable and prominent citizens of Thebes, enter the orchestra through the right parodos. They halt and greet the rising sun, probably in the attitude of prayer, with raised arms and extended hands. They exult in the victory. Then they advance to their position about the thymele in the proper marching measure, the anapaestic, and depict in alternate march and dance movement the struggle and its issue. At the close of the ode, they give expression anew to the joy of the triumph, and exhort to give thanks to the gods. The Chorus remain in the orchestra during the whole of the play. The first strophe and anti-strophe of the ode consist of smooth glyconic verses, in which the first period portrays the advance of the steeds of the sun and the retreat of those of the enemy, and the second period, with the resolved tribrachs (108, 125), the rapidity of the flight and the tumult of the battle.

The Pherecratean verse usually forms the close of glyconic periods. Between the strophes intervene anapaestic systems. These formed in the oldest style of the tragedy the proper parodos. Here also they serve as a march measure. The last system serves to introduce the person who is next to appear on the stage. While such an announcement of the person never occurs in the case of menials or messengers, it is rarely omitted in other instances (once in this play, 988) in the older drama.

100. δέλου: Dor. of ἡέλιος, Att. ήλιος. The lyric parts of the tragedy have many Dor. forms, since the odes and choral hymns in honor of Dionysus, from which the drama was developed, had their origin among the Dorians.

101. ἐπαπύλῳ: a standing epithet of Thebes (cf. 119, 141), distinguishing it from Egyptian Thebes, which was ἐκαπύλιος.

102. τῶν προτέρων: a mingling of two const., κάλλιον τῶν προτέρων and καλλίστων πάντων. So in 1212.

103. ἐφάνθης: with φανέν, φάσι, is an instance of what the rhetoricians call παρήχησις. Cf. 974. *Phil.* 297, ἔφην'

τὸν λεύκασπιν Ἀργόθεν [ἔκ] φῶτα βάντα πανσαγίᾳ,
φυγάδα πρόδρομον ὀξυτέρῳ κινήσασα χαλινῷ.

110 δὲν ἔφ’ ἡμετέρᾳ γῇ Πολυνείκης,
ἀρθεὶς νεικέων ἐξ ἀμφιλόγων,

106. W. Ἀργογενῆ. 108. W. ὀξυτόρῳ.

ἄφαντον φᾶσ. — ποτέ: at length. The day of deliverance had been long wished for.

104. **βλέφαρον**: poetic for ὄμμα. Eur., *Phoen.* 543, calls the moon νυκτὸς ἀφεγγέες βλέφαρον.

105. **Διρκαῖων**: the stream of Dirce flows along the western portion of the city, but unites afterward, north of it, with the rivulet Ismenus, which flows along the eastern part. Soph. unites both under the name of the one more celebrated in the myth. Cf. 844. Nowhere in Greece can purer and cooler water be found than at Thebes. The Theban poet whom Horace calls “Dircaeum cyenum” begins his first Olympian ode with ἄριστον μὲν ὕδωρ. — ὑπέρ: beyond.

106. **λεύκασπιν**: the Argives are called λεύκασπις στρατός in Eur. *Phoen.* 1099, and in Aesch. *Sept.* 80. This epithet may owe its origin to the similarity of sound between ἀργός and Ἀργός. Others suppose that the shields of the Argives were faced with a plate of metal, prob. of copper, and that this highly burnished appearance is referred to not only here but also in 114. — ἔκ: with Ἀργόθεν is similar to *Il.* viii. 304, ἐξ Αἰσθμῆτον. The addition of ἐκ completes the metre. Cf. the corresponding verse, 123, of the antistrophe. See App.

107. **φῶτα**: obj. of κινήσασα, Adrastus and his host. — **πανσαγίᾳ**: found

only here and later in the ancient lexicographers.

108. **πρόδρομον**: at headlong pace; i.e. so as to become a precipitate fugitive. — **όξυτέρῳ**: lit. with sharper bridle. In Eng. a sharp pace means a rapid one. Cf. 1238, ὀξεῖαν ροήν. The Argives fled more rapidly with the daylight than before.

109. **κινήσασα**: having urged on, refers back to ἀκτίς and is prior to μολοῦσα. The sun is said to do that of which it is merely the occasion. Cf. O. T. 438, ἥδ’ ἡμέρα φύσει σε καὶ διαφθερεῖ.

110. **ὄν**: refers back to φῶτα and is the obj. of a verb to be supplied (ἀρσεν in the reading of W.). Schol., ὅντινα στρατὸν Ἀργείων ἤγαγεν ὁ Πολυνείκης, which led W. first to propose εἰσήγαγεν, and Boeckh to insert ἀγαγών θύροις.

111. **ἀρθεὶς**: i.e. from quiet repose. Schol., ἐπαρθεὶς εἰς θυμὸν καὶ παροξυθεὶς. Some suppose that the word suggests the image of the bird “soaring on high.” — **ἔξ:** = διά, by means of.

— **νεικέων**: two syllables by synesis. See G. 10; H. 42. A play upon the name Πολυνείκης, from πολύς and νείκος. Cf. Aesch. *Sept.* 829, οὐδὴ τὸρθὸς κατ’ ἐπωνύμιαν καὶ πολυνείκης ὄλοντο. Eur. *Phoen.* 636, Πολυνείκην νεικέων ἐπώνυμον. — **ἀμφιλόγων**: with words on both sides, hence wrangling. Cf. Eur. *Phoen.* 500, ἀμφίλεκτος ἔρις.

115

* * * ὁξέα κλάζων
 αἰετὸς ἐσ γῆν ὡς ὑπερέπτη,
 λευκῆς χιόνος πτέρυγι στεγανός,
 πολλῶν μεθ' ὄπλων
 ξύν θ' ἵπποκόμοις κορύθεσσιν.

'Αντιστροφή ἀ.

στὰς δ' ὑπὲρ μελάθρων φονώσαισιν ἀμφιχανῶν
 κύκλῳ λόγχαις ἐπτάπυλον στόμα,
 120 ἔβα, πρίν ποθ' ἀμετέρων αἰμάτων γένυσιν πλησθῆναι
 τε καὶ στεφάνωμα πύργων

112. W. ὥρσεν· κεῦνος δ' ὁξέα κλάζων.

113. W. αἰετὸς ὡς γῆν ὑπερέπτη.

112. W. γένυσι πλησθῆναι καὶ πρίν.

112. **ὁξέα κλάζων**: a figure freq. met with in Hom. Cf. Il. xvi. 429, *δοστ' αἰγυπιοὶ γαμψόνυχες πέτρη ἐφ ψηλῇ μεγάλα κλάζοντε μάχωνται*.

113. **ὡς**: for the accent, see G. 29, n. 1; H. 112. — **ὑπερέπτη**: flew over: with *εἰς* the sense is to hover over and swoop down upon, after the manner of an eagle.

114. **λευκῆς κτέ.**: covered with plumage white as snow. See on 106. The gen. is that of characteristic. Cf. O. T. 533, *τόλμης πρόσωπον*. Cf. Aesch. Sept. 194, *νιφέδος βρόμος ἐν πτήλαις*.

“An eagle stooped, of mighty size, His silver pluming breast with snow contending.” — CONGREVE'S *Opera of Semele*.

116. **ἵπποκόμοις κορύθεσσιν**: an Hom. expression. Cf. Il. xiii. 132, *ἵπποκομοι κόρυθες λαμπροῖσι φάλοισιν*. The dat. in *-εσσι* is used elsewhere by Soph. only in lyric parts, as in 976, 1297.

117. **στὰς δ' ὑπέρ**: prob. refers to

the position of the Argive camp on the Ismenian hill.—The image of the eagle is dropped, and the savage eagerness of the foe is likened to the fury of a monster thirsting for blood. Thus the poet is gradually led into changing the likeness from an eagle to a dragon. A somewhat similar change of image occurs in Aesch. Sept., where Tydeus is first likened to a δράκων (381) and then to a ιππός (393).

118. **κύκλῳ**: adv., all around. Cf. 241.

119. **ἐπτάπυλον στόμα**: mouth of seven gates, a bold turn for seven gates which served as mouths. Cf. Eur. Suppl. 401, *διηρ' ἐπτὰ στόμους πύλας*.

121. **αἰμάτων**: gen. of fulness. The pl. of *αἷμα* is not found elsewhere in Soph. Aesch. has it eight, Eur. nine times.—**γένυσιν**: dat. of place. See G. 190; H. 783.—**πλησθῆναι**: inf. after *πρίν*. See G. 274; H. 955.

πευκάενθ' Ἡφαιστον ἐλεῖν. τοῖος ἀμφὶ νῶτ' ἐτάθη
 125 πάταγος Ἀρεος, ἀντιπάλῳ δυσχείρωμα δράκοντι.

Ζεὺς γὰρ μεγάλης γλώσσης κόμπους
 ὑπερεχθαίρει, καὶ σφας ἐσιδῶν
 πολλῷ ῥεύματι προσνιστομένους
 130 χρυσοῦ καναχῆς ὑπέροπτα,
 παλτῷ ῥιπτεῖ πυρὶ βαλβίδων
 ἐπ' ἄκρων ἡδη
 νίκην ὄρμῶντ' ἀλαλάξαι.

130. W. ὑπερόπτην.

123. πευκάενθ' Ἡφαιστον: of the god is indicated what belongs really to his gift alone; so in 1007. The fire of torches is meant, these being usually made with pitch.

124-126. Such a tumult of war was raised about his rear (i.e. of the retreating Argives), an onset not to be resisted by the dragon foe. *τοῖος* always gives the reason in Soph. for what precedes, here for ἔβα. Cf. O. T. 1303, οὐδὲ ἐστιδεῖν δύναμαι σε, τοίαν φρίκην παρέχεις μοι. Aj. 560, οὐτοι σε μή τις ὑβρίσῃ, τοῖον φίλακα ἀμφὶ σοι λείψω. — ἐτάθη: like τείνειν βοήν. Cf. Hom. Il. xvii, 513, ἐπὶ Πατρόκλῳ τέτατο κρατερὴ δυσίλη. — δυσχείρωμα: used only here. Cf. δυσχείρωτος, hard to subdue. Nom. in appos. with πάταγος. — δράκοντι: dat. of interest with δυσχείρωμα. δράκων is a term freq. used of an enemy. So Aesch. Cho. 1047, δύον δρακόντον, of Aegisthus and Clytaemnestra; Eur. Orest. 479, δι μητροφόρτης δράκων, of Orestes. In Aesch. Sept. 290, the Theban chorus fears the Argives δράκοντας ὡς τις πελειάς, and in 381, Tydeus, one of the assailants, μαργάνως δράκων βοᾷ.

129. ῥεύματι: dat. of manner. ῥεῦμα of an armed host, freq. Cf. Aesch. Pers. 412, ῥεῦμα Περσικοῦ στρατοῦ.

130. καναχῆς: lit. in a great stream of clank of gold, i.e. of clanking gold. The reference is to the noise or clank of their gilded weapons on the march. — ὑπέροπτα: disdainfully; neut. pl., used adv. Cf. O. T. 883, εἰ δέ τις ὑπέροπτα χερσὶν ἡ λόγῳ πορεύεται.

131. παλτῷ κτέ.: smites with brandished thunderbolt. The word παλτῷ suggests the zig-zag flicker of the lightning.—βαλβίδων ἐπ' ἄκρων: upon the summit of the battlements. The metaphor is taken from the δρόμος διανλός, in which the runner was to complete the entire circuit and return to the starting-point; hence goal.

133. ὄρμῶντα: in agreement with the supplied obj. of ῥιπτεῖ; one who was hurrying. The reference is to Capaneus, one of the seven that led the Argive host. Cf. Aesch. Sept. 432; Eur. Phoen. 1174. The fall of Capaneus was a favorite representation in art, especially in gem-cutting. An Etruscan sarcophagus represents him

Στροφὴ β'.

ἀντίτυπος δ' ἐπὶ γὰρ πέσε τανταλωθεῖς,
 135 πυρφόρος δος τότε μαινομένᾳ ξὺν ὄρμῳ
 βακχεύων ἐπέπνει ριπαῖς ἔχθιστων ἀνέμων.
 εἰχε δ' ἄλλᾳ τὰ μέν,
 140 ἄλλα δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων μέγας⁷ Αρης
 δεξιόσειρος.

ἐπτὰ λοχαγοὶ γὰρ ἐφ' ἐπτὰ πύλαις
 ταχθέντες ἵσοι πρὸς ἵσους ἔλιπον

138. W. τὰ Διός.

falling headlong from a scaling-ladder. Three gems represent the lightning flashing behind him.

134. **ἀντίτυπος**: pred. with *πέσε*; lit. struck back, i.e. with a counter blow. In return for the fire which he wished to kindle, he was struck by the fire from heaven. Or, striking back, i.e. with a rebound from the earth that beat him back. Schol., ἄνωθεν τυπεῖς ὑπὸ τοῦ κεραυνοῦ κάτωθεν δὲ ὑπὸ τῆς γῆς. Suid. explains ἀντίτυπος by τὸ ὅντα ὅπωσδιν ἀντιβαίνον τῇ ἀφῇ. So most editt.

135. **πυρφόρος**: as fire-bearer; for emphasis placed before the rel. clause in which it belongs. Cf. 182. Cf. O. C. 1318, εὑχεται Καπανεὺς τὸ Θήβης ἀστυ δηράσσειν πυρί.

136. **βακχεύων** ἐπέπνει : frenzied was blowing against it (sc. τῇ πόλει).

137. With blasts of most hostile winds; cf. 930. The furious onset of Capaneus is likened to a tornado.

138. **τὰ μέν**: the things just mentioned, sc. the boastful defiance of Capaneus.—**ἄλλᾳ**: otherwise, i.e. than

he expected. In the next verse all the others with their different fates are contrasted with him. Cf. Philostratus, *Imagines* i. 26 (p. 402), ἀπώλοντο δοι μὲν ἄλλοι δύραστοι καὶ λίθοις καὶ πελέκεσσι, Καπανεὺς δὲ λέγεται κεραυνῷ βεβλήσθαι, πρότερος κύματος βαλάν τὸν Δία.

139. **στυφελίζων**: Schol. ταράσσων.

140. **δεξιόσειρος**: found only here. The sense is, with the strength and dash of a right trace-horse. The horse on the right side in the race had to be the stronger and more swift because it passed over the greater distance in rounding the turning-posts of the race-course from right to left. Cf. El. 721, δεξιὸν ἀνελε σειράσσον ιππον. Aesch., *Agam.* 1640, compares a proud man to σειραφόρον κριθῶντα πῶλον.

141. These chieftains are named by Aesch. in his "Seven against Thebes." Afterwards by Soph., O. C. 1311 ff. Adrastus, who, acc. to the myth, escaped, is not usually reckoned among the seven.

145 Ζηνὶ τροπαίῳ πάγχαλκα τέλη,
πλὴν τοῦ στυγεροῦ, ὁ πατρὸς ἐνὸς
μητρός τε μιᾶς φύντε καθ' αὐτοῦ
δικρατεῖς λόγχας στήσαντ' ἔχετον
κοινοῦ θανάτου μέρος ἄμφω.

'Αντιστροφὴ β'.

150 ἀλλὰ γάρ ἡ μεγαλόνυμος ἥλθε Νίκα
τῷ πολυναρμάτῳ ἀντιχαρεῖσα Θήβᾳ,
ἐκ μὲν δὴ πολέμων τῶν νῦν θέσθε λησμοσύναν,
θεῶν δὲ ναοὺς χοροῖς

151. W. χρεῶν νῦν θέσθαι.

143. **τροπαίῳ**: Schol. διὰ τὸ φυγαδεύειν καὶ τροπὴν ποιεῦν τῶν πολεμών.
—**τέλη**: *tribute*, cf. Eng. *toll*. Left the tribute of their brazen panoplies. After gaining a victory, it was customary to hang up the arms taken from the foe as trophies sacred to Zeus.

144. **τοῦ στυγεροῦ**: *the two wretched men*. “The fall of the brothers, each by the other’s hand, left it undecided which was the conqueror, which the conquered, so that they supplied no τέλη to Zeus.” Schm.—Nor would arms polluted with the blood of kindred be dedicated to Zeus.

145. **αἵτοιν**: see on 56.

146. **δικρατεῖς**: *co-equally victorious*, i.e. each against the other. In Aj. 252, the Atridae are called “co-equals in power.” The Schol. explains by θτὶ ἀλλῆλοις ἀπέκτειναν. W. takes it here in the sense of *both the strong (spears)*. — **ἔχετον . . . ἄμφω**: “Each strove for sole inheritance, but they

share equally in a death which each has given and each has received.” Camp.

148. **ἀλλὰ γάρ**: γάρ confirms or gives the reason for the thought introduced by ἀλλά, which may be either left to be supplied, as in 155, or explicitly added, as in 150, with δῇ. In the latter case, the sent. introduced by γάρ may be taken as simply parenthetic, as in 392.

149. **πολυναρμάτῳ**: Pind. calls Thebes φιλάρματος, εὐάρματος, πλάξιππος, χρυσάρματος. — **ἀντιχαρεῖσα**: *rejoicing in the face of*, *joyfully greeting*. The prep. indicates the direction as in ἀντιβλέπω, ἀντιλάμπω. Some prefer to follow the interpretation of a Schol., *rejoicing mutually*.

150. **ἐκ**: *after*. — **θέσθε λησμοσύναν**: = λάθεσθε. Cf. O. T. 134, οὐθεσθὲ ἐπιστροφήν, and see on 66. Supply αὐτῶν from πολέμων with λησμοσύναν.

152. **θεῶν**: one syllable by synesis.

παννυχίοις πάντας ἐπέλθωμεν, ὁ Θήβας δ' ἐλελίχθων
Βάκχιος ἄρχοι.

- 155 ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας,
 Κρέων ὁ Μενοικέως, νεοχμὸς [ταγός],
 νεαραῖσι θεῶν ἐπὶ συντυχίαις
 χωρεῖ, τίνα δὴ μῆτιν ἐρέσσων,
 ὅτι σύγκλητον τήνδε γερόντων
160 προύθετο λέσχην
 κοινῷ κηρύγματι πέμψας;

- 156 ff. W. νεοχμὸς υ υ —
 υ υ — υ υ — νεαραῖσι θεῶν
 ἐπὶ συντυχίαις χωρεῖ, τινὰ δῆ.

153. **παννυχίοις**: the joyful procession shall celebrate the praises esp. of the patron god of the city, Dionysus (1122), to whom choral songs and dances (1146) by night are most appropriate; and besides, visit all the temples and altars of the city.

154. **ἐλελίχθων**: *shaking Thebe* (with his dancing). Lat. *pediterrām quatiens*. Pind., *Pyth.* vi. 50, applies this epithet to Poseidon. Connect **Θήβας** with this word, lit. *the shaker of Thebe*. For such a gen. many parallels are found, e.g. *O. C.* 1348, *τῆσδε δημοῦχος χθονός*, Aesch. *Sept.* 109, *πολίοχοι χθονός*. — **Βάκχιος**: often for **Βάκχος**. — **ἄρχοι**: the change from the subjv. in exhortation to the opt. expressing a wish.

155. **ἀλλ' . . . γάρ**: *But, hold, or, enough, for, etc.* — **ὅδε**: *join with χωρεῖ, here comes.* Cf. 526, 626.

156. **Κρέων** and **Μενοικέως** are scanned with synizesis. — **ταγός**: a conjecture of W. See App.

158. **τίνα δῆ**: *what, pray.* They wonder why they have been summoned. — **ἐρέσσων**: as *πορφύρεις πολλά, καλχαίνεις ἔπος* (20) express figuratively the troubled and uncertain state of an agitated mind, so here the conscious and determined action of the mind is indicated by the figure of *rowing*. Similar is *Aj.* 251, *τολας ἐρέσσοντιν ἀπειλάς*. Cf. also Aesch. *Ag.* 802, *πραπίδων οὐακα νέμων*.

159. **ὅτι**: introduces the reason of the enquiry. — **σύγκλητον**: an allusion to the *extraordinary session* of the ecclesia.

160. **προύθετο**: *appointed*. The mid. means for a conference with himself. Cf. *Luc. Necyom.* 19, *προύθεσαν οἱ πρυτάνεις ἐκκλησίαν*.

161. **κηρύγματι**: dat. of means. — **πέμψας**: Schol. *μεταστειλάμενος*.

Ἐπεισόδιον ἀ.

ΚΡΕΩΝ.

ἀνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοὶ
πολλῷ σάλῳ σείσαντες ὥρθωσαν πάλιν.
ἡμᾶς δ' ἐγὼ πομποῖσιν ἐκ πάντων δίχα
165 ἔστειλ' ικέσθαι, τοῦτο μὲν τὰ Λαῖτον
σέβοντας εἰδὼς εὖ θρόνων ἀεὶ κράτη,
τοῦτ' αὐθίς, ἡνίκ' Οἰδίπους ὥρθου πόλιν,
κάπει διώλετ', ἀμφὶ τοὺς κείνων ἔτι

162. Creon comes upon the stage through the middle door of the palace, clad in royal attire, and attended by two heralds, after the manner of kings in the representation of tragedy (578, 760). He delivers his throne address to the Chorus, who represent the most influential citizens of Thebes. In his address he declares his right to the succession and lays down the principles of his administration. This gives him occasion to proclaim his first command, which he seeks to justify. The speech may be divided into the following corresponding parts of 8, 8, 6, 8, 6 verses, followed by 9 and then by 4. 162–9, occasion of the assembly; 170–7, Creon, the new ruler, not yet tried; 178–83, his views; 184–91, their application to his conduct; 192–7, first command; 198–206, second command; 207–10, closing summary. — **ἀνδρες**: a respectful term of address, like the Eng. *gentlemen*. **πολῖται οἱ Θηβαῖοι** might have been added. — **πόλεος**: for **πόλεως**; not found elsewhere in Soph., but occurs in Aesch. (*cf. Suppl.* 344). In Eur. (*cf. ὕφεος, Bacch.* 1026) and Aristoph. (*cf. φύσεος, Vesp.* 1282), the

gen. in -os for -ws occurs several times in trimeters.

163. **σάλῳ σείσαντες**: alliteration. “The ship of state” has been a favorite figure with all poets from Alcaeus to Longfellow. Cf. 190. *O. T.* 22, **πόλις σαλεύει κάνακουφίσαι κάρα βυθῶν ἔτ' οὐχ ὅλα τε φοινίου σάλον.** Eur. *Rhes.* 249, **ὅταν σαλεύῃ πόλις.**

164. **ἡμᾶς**: obj. of **ἔστειλα**. Cf. *Phil.* 60, **στείλαντές σε ἐξ οίκων μολεῖν.** *Id.* 494, 495, **πολλὰ γὰρ τοῖς ἵγμένοις ἔστελλον αὐτὸν ικεσίους πέμπων λιτὰς . . . μ' ἔκσωσαι**, where the person is added, as here, in the dat. to express the means. — **ἐκ πάντων δίχα**: *apart from all*, i.e. the rest.

165. **τοῦτο μέν**: has its correlative in **τοῦτ' αὐθίς** (167). See on 61.

166. **σέβοντας**: partic. in indir. disc. See G. 280; H. 982. The time of the partic. is impf. See GMT. 16, 2. — **θρόνων κράτη**: *enthroned power.* Cf. *O. T.* 237, **κράτη τε καὶ θρόνους νέμω.**

167. Supply the thought of **σέβοντας κτέ.** from the preceding verse. — **ὥρθου**: *guided aright.*

168. **διώλετο**: the poet does not indicate whether he follows here the tradition acc. to which Oedipus

παιδας μένοντας ἐμπέδοις φρονήμασιν.
 170 ὅτ' οὖν ἐκεῖνοι πρὸς διπλῆς μοίρας μίαν
 καθ' ἡμέραν ᾤλοντο, παίσαντές τε καὶ
 πληγέντες αὐτόχειρι σὺν μιάσματι,
 ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω
 γένους κατ' ἀγχιστεῖα τῶν ὀλωλότων.
 175 ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῖν
 ψυχήν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἀν
 ἀρχαῖς τε καὶ νόμοισιν ἐντριβῆς φανῆ.
 ἐμοὶ γὰρ ὅστις πᾶσαν εὐθύνων πόλιν
 μὴ τῶν ἀρίστων ἄπτεται βουλευμάτων,

died at Thebes (*cf.* Hom. *Il.* xxiii, 679), or that which made him die in exile. In the later written *Oedipus Coloneus*, the sons succeed to the throne before the death of Oedipus. But the statement of the text does not conflict with that, *διδλλυσθαι* being a word of more general meaning than *θυήσκειν*. — **κείνων παῖδας**: descendants of Laius and of Oedipus.

169. **μένοντας κτέ.**: remained loyal to (*ἀμφὶ*), with steadfast purpose.

170. **ἐκεῖνοι**: refers here to what is nearest, *sc.* παιδας. But **κείνων** above refers, as usual, to what is remote. — **ὅτε**: causal. — **πρὸς**: with *ἄλοντο* which is pass. in sense. — **διπλῆς μίαν**: see on 14.

172. **αὐτόχειρι κτέ.**: with the pollution of mutual murder. See on 56. **αὐτόχειρ** in 900, 1175 is somewhat different.

174. **ἀγχιστεῖα**: the neut. pl. adj. instead of the abstract subst. **ἀγχιστεία**. **γένους** depends on it. By virtue of being next of kin to the deceased. The poet makes no account of the other myth (Boeotian), which states that Polynices and Eteocles left sons.

175–190. This passage is introduced by Demosthenes in his oration *De Falsa Legatione*, § 247, with application to his own times. — **ἀμήχανον**: *sc.* ἐστι. — **παντὸς**: cuiusque. — **δέ**: its force, as that of *γάρ* in 178, is determined by the connection as follows: “After those named before, to whom you were loyal, I am now king. But I cannot yet claim your confidence, because a man is thoroughly well known only after he has proved himself in the exercise of authority. For he who in guiding the affairs of state is base and cowardly is wholly to be despised.”

176. **ψυχήν, φρόνημα, γνώμην**: feeling, spirit, principles. — **πρὶν ἀν . . . φανῆ**: the subjv. after *πρὶν* because of the neg. force in *ἀμήχανον*. See GMT. 67, 1.

177. **ἐντριβῆς**: the proverb *ἀρχὴ ἀνδρα δείκνυσιν*, originally attributed to Bias, one of the seven sages, appears in various forms in Greek literature. *Cf.* Plut. *Dem. and Cic.* iii.

179. **μὴ . . . ἄπτεται**: the indic. in a general rel. clause. See GMT. 62, n. 1.

180 ἀλλ' ἐκ φόβου τον γλῶσσαν ἐγκλήσας ἔχει,
κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ.
καὶ μεῖζον ὅστις ἀντὶ τῆς αὐτοῦ πάτρας
φίλον νομίζει, τοῦτον οὐδαμοῦ λέγω.
ἐγὼ γάρ, ἵστω Ζεὺς ὁ πάνθ' ὄρῶν ἀεί,
185 οὗτ' ἀν σιωπήσαμι τὴν ἄτην ὄρῶν
στείχουσαν ἀστοῖς ἀντὶ τῆς σωτηρίας,
οὗτ' ἀν φίλον ποτ' ἄνδρα δυσμενῆ χθονὸς
θείμην ἐμαυτῷ, τοῦτο γιγνώσκων ὅτι
ἥδ' ἔστιν· ἡ σώζουσα, καὶ ταύτης ἐπι
190 πλέοντες ὄρθῆς τοὺς φίλους ποιούμεθα.
τοιοῖσδε ἐγὼ νόμοισι τῇνδ' αὖξω πόλιν.

180. **τοῦ**: obj. gen. after *φόβον*. — **ἐγκλήσας ἔχει**: see on 22. Cf. Shak. Rich. II. i. 3: “Within my mouth you have engaoled my tongue, Doubly portcullised with my teeth and lips.” Cf. 505 *infra*. Creon has in mind what he speaks of below (289 ff.) more openly, sc. his own courage in publicly forbidding the burial of Polynices.

181. **πᾶλαι**: the Schol. says: *καὶ τρὶν ἄρξαι καὶ νῦν ὅτε ἐπὶ τὴν ἀρχὴν ἐλήλυθα*.

182. **μεῖζον**: as an object of greater value. — **ἀντὶ**: with the comp. instead of ἥ. So *Trach.* 577, *στέρκει γυναῖκα κεῖνος ἀντὶ σου πλέον*.

183. **οὐδαμοῦ**: i.e. ἐν οὐδεμιᾷ χώρᾳ. Cf. Xen. *Anab.* v. 7. 28, οὐδὲ ἀν ἔησθε ἄρχοντας ἐν οὐδεμιᾷ ἔσονται. Hence, *I hold in no esteem*. Cf. Aesch. *Pers.* 497, θεοὺς νομίζων οὐδαμοῦ.

184. **γάρ**: gives the reason of οὐδαμοῦ λέγω. — **ἵστω Ζεύς**: a solemn oath. So *Trach.* 399, *ἵστω μέγας Ζεύς*.

186. **ἀντὶ τῆς σωτηρίας**: added to τῇν ἄτην for the sake of intensifying

the expression by adding its opposite. Cf. *Trach.* 148, *ἴως τις ἀντὶ παρθένου γυνὴ κληθῇ*.

187. Const., **οὗτ'** ἀν φίλον θείμην ἐμαυτῷ ἄνδρα δυσμενῆ χθονός. This is said in allusion to Polynices.

188. **τοῦτο γιγνώσκων**: *this being my conviction*, sc. what follows.

189. **ἥδε ταύτης**: both refer to ἡ χθὼν.

190. **ὄρθης**: *upright, safe*. The metaphor is apparent. Cf. 163. — **τοὺς φίλους**: *our friends*, i.e. those we have. The thought is, that upon the safety of the state depends all our good; with the loss of the public welfare we lose every private possession. Pericles expresses this thought very forcibly in his funeral oration (cf. Thuc. ii. 60) as follows: *καλῶς μὲν γὰρ φερόμενος ἀνὴρ τὸ καθ' ἑαυτὸν διαφθειρομένης τῆς πατρίδος οὐδὲν ἡσσον ξυναπόλλυται, κακοτυχῶν δὲ ἐν εὐτυχίᾳ πολλῷ μᾶλλον διασφέται*.

191. **τοιοῖσδε νόμοισι**: *by such principles as these*. — **αὔξω**: the pres., be-

καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω
ἀστοῖσι παιδῶν τῶν ὅπ' Οἰδίπου πέρι.
Ἐτεοκλέα μέν, ὃς πόλεως ὑπερμαχῶν
195 ὅλωλε τῆσδε, πάντ' ἀριστεύσας δορί,
τάφῳ τε κρύψαι καὶ τὰ πάντ' ἐφαγνίσαι
ἄ τοις ἀρίστοις ἔρχεται κάτω νεκροῖς.
τὸν δὲ αὖτις ἔνυαιμον τοῦδε, Πολυνείκην λέγω,
ὅς γῆν πατρῷαν καὶ θεοὺς τοὺς ἐγγενεῖς
200 φυγὰς κατελθῶν ἡθέλησε μὲν πυρὶ
πρῆσαι κατάκρας, ἡθέλησε δὲ αἴματος
κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας ἄγειν,

cause Creon is already engaged in putting these principles into execution, as he goes on to say.

192. **ἀδελφά**: Schol. *δημοῖα*. — **τῶνδε**: depends on **ἀδελφά**, gen. of connection or possession. See G. 181; H. 754 d.

— **κηρύξας ἔχω**: see on 22.

194. The sincerity of Creon is apparent throughout this speech; he believes honestly that this decree is for the best interests of the state. So much of the decree as related to Eteocles had already been fulfilled (25); solemn libations by the citizens and a monument alone were lacking.

— **πόλεως**: a dissyllable by synecdoche.

196. **τὰ πάντ' ἐφαγνίσαι**: *to add (ἐπι) all sacred offerings.*

197. **ἔρχεται κάτω**: esp. the libations poured upon the grave. What is done to the departed is supposed to pass down to Hades, and to rejoice or to grieve him; as Achilles says in *Il.* xxiii. 179, *χαῖρέ μοι, ὁ Πάτροκλε, καὶ εἰν Αἴδαο δόμοισιν πάντα γάρ ἥδη τοι τελέω, τὰ πάροιθεν ὑπέστην.* — Electra (Soph. *El.* 435 ff.) says to

her sister, who comes to bring offerings from Clytaemnestra to the tomb of Agamemnon, “to the winds with them, etc., where none of these things shall approach the resting-place of our father.”

198. **τὸν ἔνυαιμον**: repeated in *τοῦτον* (203), is the obj. of *κτερίζειν*, *κωκύσαι* (204). — **λέγω**: W. construes λέγω ἐκκεκηρύχθαι μήτε τινὰ κτερίζειν μήτε κωκύσαι. It is better taken in the sense of *I mean*, indicating contempt, with change in punctuation. Cf. *Phil.* 1261, σύ δὲ Ποιαντος πᾶ, Φιλοκτητην λέγω, ἔξελθε.

199. **ἐγγενεῖς**: *of his race, tutelary.*

201. **πρῆσαι**: used in a general sense, *destroy, lay waste.* — **θεούς**: refers to the images of the gods, the most sacred of which were the ancient statues of wood. The poet prob. had in mind Aesch. *Sept.* 582, *πόλιν πατρῷαν καὶ θεοὺς τοὺς ἐγγενεῖς πορθεῖν*, which is there also said of Polynices.

202. **κοινοῦ**: Schol. *ἀδελφικοῦ*. — **πάσασθαι**: the metre determines whether this form is from *πατέομαι*

τοῦτον πόλει τῇδ' ἐκκεκήρυκται τάφω
μήτε κτερίζεν μήτε κωκῦσαι τινα,
205 ἔαν δ' ἄθαπτον καὶ πρὸς οἰωνῶν δέμας
καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθέν τ' ἰδεῖν.
τοιόνδ' ἐμὸν φρόνημα, κοῦποτ' ἐκ γ' ἐμοῦ
τιμὴν προέξουσ' οἱ κακοὶ τῶν ἐνδίκων.
ἀλλ' ὅστις εὔνους τῇδε τῇ πόλει, θανὼν
210 καὶ ζῶν ὁμοίως ἐξ ἐμοῦ τιμῆσται.

ΧΟΡΟΣ.

σοὶ ταῦτ' ἀρέσκει, πᾶν Μενοικέως Κρέων,
τὸν τῇδε δύστονυν καὶ τὸν εὐμενῆ πόλει.

203. W. ἐκκεκηρύχθαι. 211. W. κυρεῖν.

or *πάομαι*. Figurative, and expressive of great fury. Cf. El. 542, “Αἰδης τινὲς ἴμερον ἔσχε δαίσασθαι τῶν ἡμῶν τέκνων; Hom. Il. xx. 258, γενού-
μεθ' ἀλλήλων ἐγχείρσιν. — τοὺς δέ: irregular const., as if τῶν μὲν αἵματος πάσασθαι had preceded.

204. *τινά*: *every one*, or with the neg., *no one*, whoever he may be. The infs. of this verse vary in tense without much difference in sense.

205 f. Const., ἔαν ἄθαπτον (*τοῦτον*) δέμας (in appos.) ἐδεστὸν καὶ πρὸς οἰωνῶν καὶ πρὸς κυνῶν. — *δέμας*: in distinction from *νεκρός* and *νέκυς*, commonly means a *living body*, or, as here, the person in his bodily form, like *σῶμα* in prose. Cf. 944. — *ἴσειν*: like Lat. *aspetto*, join with *αἰκισθέν*. Cf. O. T. 792, γένος δράν ἄτλητον. Aj. 818, δῶρον ἀνδρὸς ἐχθίστου δράν.

207. The peroration refers with the word *φρόνημα* to the main theme (176) of the address.

208. *τιμὴν προέξουσι*: *receive honor*

before (in preference to) *the just*. A rhetorical exaggeration: the issue is only as regards *equal* honor. In like manner the ruler states the case extravagantly in 486, 769, 1040.

209. *ὅστις*: sc. ἀνὴρ οὐ ἔστι. — θανὼν καὶ ζῶν: the more emphatic word first.

211. The Chorus indicates, in a respectful spirit, its disapproval of the conduct of the ruler by the emphatic position of *σοὶ*, by the use of *τοι* (213), by characterizing Polynices simply as *δύστονυν* and not as *ἄδικον* or *κακόν*, and by impatience manifested in 218 and 220. Also in *ἔνεστι σοὶ* lies an acknowledgment only of the actual power of Creon, and 220 implies an obedience that springs from fear, and not from conviction of right. This does not escape Creon's observation, 290.

212. The accs. are loosely connected with *ἀρέσκει*, as though it were *οὗτοι τάσσεις*. Or, we may supply the idea of *ποιεῖν*, the phrase being *ἀρέσκει*.

νόμῳ δὲ χρῆσθαι παντὶ που γ' ἔνεστί σοι
καὶ τῶν θανόντων χώποσοι ζῷμεν πέρι.

ΚΡΕΩΝ.

215 ὡς ἀν σκοποί νυν ἥτε τῶν εἰρημένων.

ΧΟΡΟΣ.

νεωτέρῳ τῷ τοῦτο βαστάζειν πρόθες.

ΚΡΕΩΝ.

ἀλλ' εἰσ' ἐτοῦμοι τοῦ νεκροῦ γ' ἐπίσκοποι.

ΧΟΡΟΣ.

τί δῆτ' ἀν ἄλλο τοῦτο ἐπεντέλλοις ἔτι;

ΚΡΕΩΝ.

τὸ μὴ πιχωρεῖν τοῖς ἀπιστοῦσιν τάδε.

213. W. παντὶ που μέτεστί. 218. W. ἄλλῳ.

τινὶ ταῦτα ποιεῖν τινα. This const. is intimated by the gloss *ποιεῖν* on the margin of L².

213. πού: *I suppose; sarcastic.* — γέ: throws its emphasis on *παντί*. — ἔνεστί σοι: *it is in your power.* Cf. Shak. Rich. III. iv. 2: “Your grace may do your pleasure.”

214. χώποσοι ζῷμεν: abridged for καὶ (περὶ ἡμῶν) δύσσοι ζῷμεν.

215. (*See that then ye be the guardians of what has been said.*) — ὡς ἄν ἥτε: ἄν with the subjv. in an obj. clause. See GMT. 45, n. 1 and n. 4. An impv. is implied. See GMT. 45, n. 7. See also Kühn. 552, An. 6. W. connects this sent., which he supposes interrupted by the leader of the Chorus, with 219, i.e. *that ye may be, etc., I command you not to yield, etc.* But the response of the Chorus indicates that they understood this expression by itself as a direct com-

mand.—νυν: inferential; since you have heard my views.

216. τοῦτο: the Chorus mistake the meaning of Creon, supposing that by *σκοποί* he referred to the task of watching the dead body in order that it should not be buried.

217. γέ: gives a contrast to 219. “I am having the dead watched; do ye give attention to the people.”

218. “If that is provided for, what is this other (*sc. in 215*) command?” For τί . . . τοῦτο, see on 7. Cf. Phil. 651, τί γὰρ ἔτι ἄλλ' ἐρᾶς λαβεῖν.

219. τὸ μὴ πιχωρεῖν: *sc. ἐπεντέλλω.* — τοῖς ἀπιστοῦσιν: *those who are disobedient.* ἀπιστεῖν = ἀπειθεῖν here and in 381, 656.

220. ὅς: represents οὐστε as correlated with οὐτω, and is necessary because the subj. (τις) of οὐστιν is omitted. Cf. Xen. Anab. ii. 5. 12, τις οὐτω μανεῖται οὐστις οὐ βούλεται σοι φίλος

ΧΟΡΟΣ.

220 οὐκ ἔστιν οὕτω μῶρος, δος θανεῖν ἐρᾶ.

ΚΡΕΩΝ.

καὶ μὴν ὁ μισθός γ' οὗτος· ἀλλ' ὑπὸ ἐλπίδων
ἀνδρας τὸ κέρδος πολλάκις διώλεστεν.

THIRD SCENE. CREON. GUARD.

ΦΥΛΑΞ.

ἀναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὑπὸ¹
δύσπνους ἵκανω, κοῦφον ἐξάρας πόδα.
225 πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις,
όδοις κυκλῶν ἐμαυτὸν εἰς ἀναστροφήν.

223. W. οὐχ, ὅπως σπουδῆς.

εἶναι; From this verse we infer that the Coryphaeus had already heard Creon's proclamation (36).

221. *οὗτος:* *this is the wages; οὗτος* is attracted from the neut. τὸ θανεῖν to the gender of the pred.—ὑπὸ ἐλπίδων: *by the hopes it raises.* Cf. Stobaeus, *Flor.* 110, 21, *aī πονηρὰ ἐλπίδες ὃσπερ οἱ κακοὶ ὄδηγοι ἐπὶ τὰ ἀμαρτήματα ἤγουσσιν.*

222. *διώλεστεν:* gnomic aor. See G. 205, 2; H. 840.

223. The guard enters the scene at the left of the spectators. His circumstantial recital, his homely terms of expression, his sly humor, and the avarice he displays in this interview, mark the common man in distinction from the hero of tragedy. “The messenger in the *Trachiniae*, the Corinthian in the *Oedipus Tyrannus*, the pretended shipmaster in the *Philoctetes*, afford the same sort of contrast to the more tragic

personages.” Camp.—οὐχ: see on 96. Cf. 255.—ὅπως: lit. *how*, an indir. interr., but here equiv. to *ὅτι*, *that*, in a declarative sent. This use of *ὅπως* is freq. in Hdt. in a neg. clause. Cf. ii. 49; iii. 116; v. 89. In Att. this use is rare; yet cf. *Antig.* 685, and *O. T.* 548, *τοῦτ' αὐτὸς μή μοι φράζεις, ὅπως οὐκ εἰ κακός.*

224. “Not breathless with haste have I come, like a messenger of good tidings.”—κούφον κτέι: *having raised up a nimble foot.* Cf. Eur. *Troad.* 342, *μὴ κούφον αἴρῃ βῆμ' ἐς Ἀργείων στρατού.*

225. *φροντίδων ἐπιστάσεις:* lit. *haltings for reflections*; i.e. to consider what to do. Bl. fancies that Milton imitated this passage in his *Samson Agon.* 732: “with doubtful feet and wavering resolution I come, still dreading thy displeasure.”

226. *όδοις:* dat. of place.

227. *ηὔδα μυθουμένη:* pleonasm, as

ψυχὴ γὰρ ηὔδα πολλά μοι μυθουμένη·
τάλας, τί χωρεῖς οἶ μολὼν δώσεις δίκην;
τλήμων, μένεις αὖ; κεὶ τάδ' εἰσεται Κρέων
230 ἄλλου παρ' ἀνδρός, πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ;
τοιαῦθ' ἐλίσσων ἥνυτον σπουδῇ βραδύς,
χοῦτως ὁδὸς βραχεῖα γίγνεται μακρά.
τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν
σοί. κεὶ τὸ μηδὲν ἔξερω, φράσω δ' ὅμως.
235 τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος,
τὸ μὴ παθεῖν ἀν ἄλλο πλὴν τὸ μόρσιμον.

ΚΡΕΩΝ.

τί δ' ἔστιν ἀνθ' οὐ τήνδ' ἔχεις ἀθυμίαν;

231. W. σχολῆ.

in Ep. usage. So in Hdt. ἔλεγε φᾶς, ἔφη λέγων. This is common in the speech of daily life. Cf. Arist. *An.* 472, ἔφασκε λέγων. A messenger in *Aj.* 757 uses the phrase ἔφη λέγων. He speaks of his ψυχὴ as of a third person who is talking with him. Cf. Shak. *Henry V.* iv. 1: "I and my bosom must debate a while."

228. τι: adv. *why?* — οὗ: for ἐκεῖσε οὖ.

229. αὖ: *on the contrary.*

230. ἀλγυνεῖ: pass. Schol. τιμωρηθήσῃ.

231. ἥνυτον: sc. τὴν δόδον. Cf. 805. — σπουδῇ βραδύς: *with slow haste.* A proverbial oxymoron, quite natural to the conversational style of the soldier. Cf. O. C. 306, κεὶ βραδὺς σπεύδει. Lat. *festina lente.*

232. A witty reversal of the common phrase "to make a long way short." As we say, "to make a long story short."

233. ἐνίκησεν: *prevailed.* Cf. 274. The subj. is μολεῖν.

234. σοι: dat. of direction as in prose after ἔχειν. Cf. Thuc. iii. 33. 1, οὐ σχήσων ἄλλη ἢ Πελοποννήσῳ. So in poetry with verbs of motion. This use of the dat. is prob. an extension of the dat. of interest. Cf. Aesch. *Prom.* 358, ἀλλ' ἡλεῖν αὐτῷ Ζηνὸς ἄγρυπνον βέλος. O. C. 81, δι τέκνον, ἢ βέβηκεν ἡμῖν δένος; Caesural pause after the first syllable; cf. 250, 464, 531, 1058. — τὸ μηδέν: since he knows only that the deed has been done, but not who did it. — δέ: in the apodosis marks more pointedly the contrast. Cf. O. T. 302, εἰ καὶ μὴ βλέπεις, φρονεῖς δέ μως.

235. δεδραγμένος: *clinging fast to.* Cf. P. xiii. 393, κόνιος δεδραγμένος αἵματούσσης.

236. τὸ μὴ παθεῖν: as if ἐλπίζω preceded. A similar *constructio ad sensum* in 897, 1246. For the aor. inf. with ἄν, see GMT. 41, 4, n. 4, fin. — τὸ μόρσιμον: there is a kind of grim humor in saying that he expects to suffer nothing except what is destined.

ΦΥΛΑΞ.

φράσαι θέλω σοι πρῶτα τάμαυτοῦ· τὸ γάρ
πρᾶγμ' οὐτ' ἔδρασ' οὐτ' εἰδον ὅστις ἦν ὁ δρῶν,
240 οὐδὲ ἀν δικαίως ἐς κακὸν πέσοιμι τι.

ΚΡΕΩΝ.

εὖ γε στοχάζει κάποιφράγνυσαι κύκλῳ
τὸ πρᾶγμα. δηλοῖς δ' ὡς τι σημανῶν νέον.

ΦΥΛΑΞ.

τὰ δεινὰ γάρ τοι προστίθησ' ὕκνου πολύν.

ΚΡΕΩΝ.

οὔκουν ἐρεῖς ποτ', εἴτ' ἀπαλλαχθεὶς ἄπει;

ΦΥΛΑΞ.

245 καὶ δὴ λέγω σοι. τὸν νεκρόν τις ἀρτίως
θάψας βέβηκε κάπι χρωτὶ διψίαν

241. W. τί φροιμάζει. 242. W. σημαίων.

238. **γάρ**: introduces the explanation of what has just been said. So in 407, 999.

240. **δικαίως**: supplies the prot. to ἀν πέσοιμι; i.e. εἰ δικαίως πάθοιμι.

241. You aim carefully, and fence the deed off from yourself on all sides. The terms are evidently borrowed from the occupation of the soldier.—**ἀποφράγνυσαι**: means primarily “to fence off by means of a rampart.” Cf. Shak. *Henry VIII.* iii. 2: “The king in this perceives him, how he coasts and hedges his own way.”

242. **δηλοῖς**: cf. 20.—**ὡς**: for its use with the partic., see GMT. 113, N. 10 a. Cf. *Aj.* 326, δηλός ἐστιν ὡς τι δρασέιων κακὸν.

243. **γάρ**: (*yes*) for, etc.

244. **ποτέ**: expresses impatience, like Lat. *tandem*. Cf. *Phil.* 816, ΦΙ. μέθες μέθες με. NE. ποτὶ μεθῶ; ΦΙ. μέθες ποτέ. —**ἀπαλλαχθεὶς ἄπει**: relieve me of your presence and be off? **ἀπαλλάττεσθαι** applies not only to the relief of a person from something disagreeable, but also to the disagreeable thing that by its departure gives relief. Cf. 422.

246. **θάψας**: inasmuch as to strew the body with dust was the essential part of burial, and in the view of the ancients had the same value for the spirits of the departed as burial with full rites. —**καπί**: καὶ correlated with καὶ in the next verse.—**διψίαν**: lit. thirsty, i.e. dry. Cf. πολυδίψιον Ἀργος, Hom. *Il.* iv. 171.

κόνιν παλύνας κάφαγιστεύσας ἢ χρή.

ΚΡΕΩΝ.

τί φῆς; τίς ἀνδρῶν ἦν ὁ τολμήσας τάδε;

ΦΥΛΑΞ.

οὐκ οἶδ'. ἐκεῖ γὰρ οὗτε που γενῆδος ἦν
250 πλῆγμ', οὐ δικέλλης ἐκβολή· στύφλος δὲ γῆ
καὶ χέρσος, ἀρρώξ οὐδ' ἐπημαξευμένη
τροχοῖσιν, ἀλλ' ἀσημος οὔργατης τις ἦν.
ὅπως δ' ὁ πρῶτος ἡμὸν ἡμεροσκόπος
δείκνυσι, πᾶσι θαῦμα δυσχερὲς παρῆν.
255 ὁ μὲν γὰρ ἡφάνιστο, τυμβήρης μὲν οὖ,

247. The *ἐπί* in composition has the same force here as in 196.—
ἅ χρή: i.e. τὰ νόμιμα; prob. fillets of wool and fruits. Also libations.

248. **ἀνδρῶν**: the undesigned selection of this word is calculated to heighten on the part of the spectators (already informed in the prologue who would do the deed) their expectation of Creon's subsequent surprise.

249. **οὕτε . . . οὐ**: instead of *οὕτε . . . οὕτε*; almost confined to poetry. Cf. 258. O. C. 972, ὃς οὕτε βλάστας πατρός, οὐ μητρὸς ἐλχον. — **γενῆδος**: *axe*. Contracted from *γενῆτις*.

250. **δικέλλης ἐκβολή**: lit. *upturning of mattock*; i.e. earth turned up by a mattock. There was nothing to indicate the deed of a human being; the earth strewn over the corpse had not been taken from this locality.

251. **χέρσος**: *dry, barren*, in distinction from ground that is broken and cultivated.

252. **τροχοῖσιν**: “the circumstantial account of the guard mentions every conceivable way of marking or disturbing the surface of the ground,

that he may deny the existence of every possible trace.” Schn.—**τίς**: adds to the indefiniteness. Cf. O. T. 107, (Φοῖβος) ἐπιστέλλει τοὺς αὐτοέντας τιμωρεῖν τινας. O. C. 288, ὅταν δ κύριος παρῇ τις. Cf. 951.

253. The guards relieved one another during the night. But they had either not been placed on duty forthwith, or had not gone promptly, or had not kept a sharp enough watch at the dawning light. The elder Philostratus, *Imagines* ii. 29, assumes that the deed was done when it was yet night, and portrays rhetorically a scene in which Antigone by the light of the moon takes up her brother's body in her arms, in order to bury it secretly by the side of the tomb of Eteocles.

254. **θαῦμα δυσχερές**: *a sight of wonder and dismay*.

255. **ὁ μέν**: *it*, i.e. δ *νέκυς*. For the guard, who thinks of nothing else, the art. is sufficiently explicit.—**μέν**, **μέν**: the first has for its correlative δέ in 257; the second, δέ in 256.—**ἡφάνιστο**: *had been put out of sight*.—

λεπτὴ δ', ἄγος φεύγοντος ὡς, ἐπῆν κόνις.
 σημεῖα δ' οὔτε θηρὸς οὔτε του κυνῶν
 ἐλθόντος, οὐ σπάσαντος, ἔξεφαίνετο.
 λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί,
 260 φύλαξ ἐλέγχων φύλακα· κανὸν ἐγίγνετο
 πληγὴ τελευτῶσ', οὐδὲ ὁ κωλύσων παρῆν·
 εἴς γάρ τις ἦν ἔκαστος οὐξειργασμένος,
 κοῦδεις ἐναργῆς, ἀλλ' ἔφευγε μὴ εἰδέναι·

οὐ: for the accent of this word and of *ὡς* in the next line, see G. 29, n. 1; H. 112.

256. λεπτὴ . . . κόνις: also for the accidental passer by, as in this case, it sufficed to cast three handfuls of earth upon an unburied corpse in order to escape defilement and to be free from sacrilege. Cf. Hor. *Od. I.* 28, 36, *inieicto ter pulvere cur-*
ras. Schol., *οἱ γὰρ νεκρὸν δρῶντες*
ἀπαφον καὶ μὴ ἐπαμησάμενοι κόνιν ἐν-
γεῖς εἶναι ζόδικον. — **φεύγοντος**: sc. *τινός.* Cf. El. 1323, *κλύνω τῶν ἔνδοθεν*
χωροῦντος (τινός). Xen. *Anab.* iv. 8. 4, *εἰπον ἐρωτήσαντος (sc. αὐτοῦ) θύτι Μά-*
κρωνέος εἰσιν.

257. θηρός: *θηρ* usually not of domestic animals. Cf. 1082.

258. οὐ: asyndeton; regularly would be *οὐτε*. See on 249. Cf. Aesch. *Prom.* 451, *οὐτε δέρματα . . . οὐ*
ξιλούργητα. “Neither were any foot-
 prints to be seen on the ground, nor were marks of the teeth of any dev-
 ouring beast found on the body.”

259. ἐρρόθουν: an admirable word to express the confused noise of the wrangling. Camp. translates, “words of abuse were loudly banded to and fro.”

260. φύλαξ: nom. as if *ἐρροθοῦμεν* had gone before. Cf. Aesch. *Prom.* 200, *στάσις τ' ἐν ἀλλήλοισιν ὠροθύνετο;*

οἱ μὲν θέλοντες ἐκβαλεῖν . . . οἱ δὲ
σπειδοντες. — **κανὸν ἐγίγνετο**: the prot. would regularly be *εἰ μὴ τις ἔλεξε*, for which we have *λέγει τις* 269. The impf. for the sake of vividness, placing the strife in the present. Cf. O. C. 950, *ἐχειρούμην ζγραν. καὶ ταῦτ'*
ἴνι οὐκ ἐπρασσον εἰ μὴ μοι ἀρὰς ηράτο. O. T. 124, *πῶς ὁ ληστής, εἰ μὴ ξὺν*
ἀργύρῳ ἐπράσσετ' ἐνθένδ', ἐς τόδ' ἄν τόλ-
μης ἔβη;

261. τελευτῶσα: adv. to *finish with*, at the end.—**ὁ κωλύσων**: either by revealing the real criminal or by the interference of superior authority. Cf. Phil. 1242, *τίς ἔσται μ' οὐπικωλύσων* τάδε;

262. εἰς . . . τις . . . ἔκαστος: each single individual of us in turn (*τις*) was the perpetrator, sc. in the opinion of the rest of us.

263. From the neg. the opposite is often supplied; here from *οὐδεῖς*, *ἔκαστος* as subj. of *ἔφευγε*. Cf. Soph. Frg. 327, *οὐδεῖς δοκεῖ εἶναι πένης ἣν*
ἄνοσος, ἀλλ' ἀεὶ νοσεῖν. Plat. *Symp.* 192 e, *ταῦτα ἀκούσας οὐδὲ ἂν εἰς ἔξαργη-*
θεῖη . . . , αλλ' ἀτεχῶς (sc. ἔκαστος)
οἴουτ' ἄν ἀκηκοέναι. — *ἔφευγε μὴ εἰδέναι*: shunned all knowledge (of the deed). For the use of *μὴ*, see G. 283, 6; H. 1029. Cf. 443, 535. O. C. 1740, *ἀπέφυγε τὸ*
μὴ πίτνειν κακός. Eur. *Heracl.* 506,
παρόν σφε σῶσαι φευξόμεσθα μὴ θανεῖν;

ἡμεν δ' ἔτοῦμοι καὶ μύδρους αἴρειν χεροῦν
 265 καὶ πῦρ διέρπειν καὶ θεοὺς ὄρκωμοτεῖν
 τὸ μῆτε δρᾶσαι μῆτε τῷ ξυνειδέναι
 τὸ πράγμα βουλεύσαντι μῆτ' εἰργασμένῳ.
 τέλος δ', ὅτ' οὐδὲν ἦν ἐρευνῶσι πλέον,
 λέγει τις εἰς, ὃς πάντας ἐσ πέδον κάρα
 270 νεῦσαι φόβῳ προῦτρεψεν· οὐ γὰρ εἴχομεν
 οὔτ' ἀντιφωνεῖν, οὐθ' ὅπως δρῶντες καλῶς
 πράξαιμεν. ἦν δ' ὁ μῆθος ὡς ἀνοιστέον

269. W. λέγει τις, εἰς ὅς.

264. **μύδρους**: *pieces of red-hot metal.* Such ordeals were uncommon among the Greeks. See Becker's *Charicles*, p. 183 f. Cf. Paus. vii. 25. 8. "Probably 'the waters of jealousy' spoken of in the Book of *Numbers*, c. 5, was an ordeal. Under the name of 'The judgments of God,' these methods of testing the guilt or innocence of suspected persons were prevalent in Europe during the middle ages. There were two kinds of ordeal in England, *fire-ordeal* and *water-ordeal*. The former was performed either (as here) by taking in the hand a piece of red-hot iron, or by walking barefoot and blindfold over nine red-hot ploughshares, and if the person escaped unhurt, he was adjudged innocent. Water-ordeal was performed either by plunging the bare arm to the elbow in boiling water, or by casting the person suspected into a river or pond of cold water, and if he floated, without an effort to swim, it was an evidence of guilt, but if he sank, he was acquitted." Milner.

265. **πῦρ διέρπειν**: *to pass through the fire.* Cf. Hor. Od. II. 1, *incedis per ignes suppositos cineri*

doloso. Verg. Aen. xi. 787, et medium freti pietate per ignem | cultores multa premimus vestigia pruna. — **όρκωμοτεῖν**: *take oath by*, followed by the obj. clause τὸ . . . δρᾶσαι . . . ξυνειδέναι.

266. **τῷ ξυνειδέναι**: lit. *know with anyone*, i.e. be privy to his deed, be his accomplice.

267. **μῆτ' εἰργασμένῳ**: supply **μῆτε** before *βουλεύσαντι* as the correlative of **μῆτε** before *εἰργασμένῳ*. Similar are Phil. 771, *ἐκόντα μῆτ' ἄκοντα*. Pind. Pyth. iii. 30, οὐ θεός, οὐ *θροτὸς ἔργοις οὔτε βουλαῖς*.

268. **ἐρευνῶσι**: sc. *ἡμῖν*. — **πλέον**: the thought is that nothing more was to be gained by enquiry.

269. **λέγει τις εἰς**: *some one speaks.* Instead of *εἰς τις*. Cf. Plat. Soph. 235 b, *τοῦ γένους εἶναι τοῦ τῶν θαυματοποιῶν τις εἰς*.

270. **εἴχομεν**: *ἔχειν* is used in the sense of *know how* when followed by the inf.

271. **ὅπως δρῶντες**: *by what course of action.* Cf. Aj. 428, *οὕτοι σ' ἀπείργειν οὐθ' ὅπως ἔω λέγειν ᔔχω.*

272. **καλῶς πράξαιμεν**: *εν ᔔχοιμεν, σφζοίμεθα.* — **ἀνοιστέον**: *reported.*

σοὶ τοῦργον εἴη τοῦτο κούχὶ κρυπτέον.
 καὶ ταῦτ' ἐνίκα, κάμε τὸν δυσδαιμονα
 275 πάλος καθαιρεῖ τοῦτο τάγαθὸν λαβεῖν.
 πάρειμι δ' ἄκων οὐχ ἐκοῦσιν, οἶδ' ὅτι·
 στέργει γὰρ οὐδεὶς ἄγγελον κακῶν ἐπῶν.

ΧΟΡΟΣ.

ἀναξ, ἐμοί τοι, μή τι καὶ θεήλατον
 τοῦργον τόδ', ή ἔννοια βουλεύει πάλαι.

ΚΡΕΩΝ.

280 παῦσαι πρὶν ὀργῆς καί με μεστῶσαι λέγων,
 μὴ ἕφευρεθῆς ἄνους τε καὶ γέρων ἄμα.
 λέγεις γὰρ οὐκ ἀνεκτά, δαιμονας λέγων
 πρόνοιαν ἴσχειν τοῦτον τοῦ νεκροῦ πέρι.

280. W. ὀργῆς κατά με.

274. ἐνίκα: see on 233.

275. καθαιρεῖ: seizes upon, hence condemns; an Att. law-term. — τοῦτο τάγαθόν: ironical. Schol. ἐπειδὴ εἰς τὰ ἄγαθα καλήρους βάλλουσιν. ἐν ἥθει τοῦτο φῆσιν.

276. ἐκοῦσιν: for the plur., see on 10. The dramatists are partial to such combinations as ἄκων οὐχ ἐκοῦσιν. Cf. Aesch. *Prom.* 19, ἄκοντδ σ' ἄκων δυσλύτοις χαλκέμασι προσπασταλεύσω. Eur. *Hipp.* 319, φίλος μ' ἀπόλλυος οὐχ ἐκοῦσαν οὐχ ἔκων. — οἴδ' ὅτι: *I am sure (sc. that I am here, etc.).* Freq. thus used parenthetically.

277. στέργει: likes. Cf. Shak. *Anth.* and *Cleop.* ii. 5, “Tho’ it be honest, it is never good to bring bad news.”

278. “The conscience of the elders, which was stifled at first, begins to awaken in the presence of the mysterious fact.” Camp. When the Chorus

participate in the dialogue, the Coryphaeus, as representative, speaks alone, sometimes in the sing., as here, and sometimes in the plur. number. Cf. 681. — μὴ τι καὶ: *lest somehow even.* — θεήλατον: sc. ἐστίν. For the indic., see GMT. 46, N. 5 a and footnote. Cf. 1254. Plat. *Lach.* 196, δράμειν μὴ Νικίας ὀλεῖται τα λέγειν.

279. ή ἔννοια κτέ.: *reflection has been for some time suggesting the fear.*

280. καὶ: its force falls on μεστῶσαι; *before you have quite filled.* Or, it gives increased force to the warning, καὶ often belonging to expressions of fear and warning. Cf. *Phil.* 13, μὴ καὶ μάθῃ μ' ἡκούτα.

281. ἄνους: “Old men are supposed to be wise; be careful lest the proverb δις παῖδες οἱ γέροντες prove to be true in your case.” Cf. O. C. 930, καὶ σ' δι πληθύνων χρόνος γέρονθ διοῦ τίθησι καὶ τοῦ νοῦ κενόν.

ποτερον ὑπερτιμῶντες ὡς εὐεργέτην
 285 ἔκρυπτον αὐτόν, ὅστις ἀμφικύονας
 ναοὺς πυρώσων ἥλθε κάναθήματα
 καὶ γῆν ἐκείνων, καὶ νόμους διασκεδῶν·
 ἦ τοὺς κακοὺς τιμῶντας εἰσορᾶς θεούς;
 οὐκ ἔστιν. ὀλλὰ ταῦτα καὶ πάλαι πόλεως
 290 ἄνδρες μόλις φέροντες ἐρρόθουν ἐμοί,
 κρυφῇ κάρα σείοντες, οὐδὲ ὑπὸ ζυγῷ
 λόφον δικαίως εἶχον, ὡς στέργειν ἐμέ.
 ἐκ τῶνδε τούτους ἔξεπίσταμαι καλῶς

284. *πότερον . . . ᾧ*: two possibilities are presented that may make it prob. that the burial was a favor bestowed by the gods; either that they deemed Polynices to be good, or that they honor the wicked. The first supposition is refuted by the addition of *ὅστις . . . διασκεδῶν*; the second needs no refutation.

285. *ἔκρυπτον*: as in 25 without *γῆ*. Cf. O. C. 621, *οἵμδε εὑδῶν καὶ κεκρυμμένος νέκυς*. — *ὅστις*: one who. See L. and S., s.v. II.

286. *πυρώσων*: to lay waste with fire.

287. *γῆν ἐκείνων*: the patron deities were at the same time the owners of the land. Cf. Plat. *Laws*, iv. 717 a, *τοὺς τὴν πόλιν ἔχοντας θεούς. ἐκείνων* belongs also to the subst. in the preceding verse. — *διασκεδῶν*: used figuratively; may be rendered to abolish. Cf. O. C. 619, *τὰ νῦν ξύμφωνα δεξιώματα δόρει διασκεδῶνται*.

288. *εἰσορᾶς*: like *δρᾶς*. Cf. Eur. *Hipp.* 51, *εἰσορῶ τόνδε στέίχοντα*.

289. *ταῦτα*: i.e. my decree. — *πάλαι*: not long ago as referring to former time, for Creon had just come to power. *πάλαι* is often used of time passing now and may be rendered,

for some time have been, etc. Cf. 1036. El. 676, *θανόντ' Ὀρέστην νῦν τε καὶ πάλαι* (*sc.* in 672) λέγω. Here Creon alludes directly to *πάλαι* 279. The Chorus had said, “for some time I have been thinking,” and Creon answers sharply, “for some time you have been muttering against my command.”

290. *ἄνδρες*: purposely left indefinite. — *ἐρρόθουν*: cf. 259. Eur. *Andr.* 1096 of a popular tumult, *κακ τοῦδ'* ἔχωρει ρόθουν ἐπόλει κακόν. — *ἐμοί*: dat. of hostile direction, *at me*.

291. *κρυφῇ . . . σείοντες*: *covertly shaking the head*, like an animal preparing to throw off the yoke.

292. *δικαίως*: *rightly*; i.e. as I had a right to expect that they should. — *ὡς στέργειν ἐμέ*: *so as to accept my sway*. *ὡς* = *ὅστε*. See GMT. 98, 2, n. 1. So in 303. For *στέργειν* in this sense, cf. Aesch. *Prom.* 10, *ὡς ἀν διδαχθῆ τὴν Διὸς τυραννίδα στέργειν*.

293. *ἐκ τῶνδε*: the malcontents in 290. — *τούτους*: the as yet unknown perpetrators of the deed. Thus, of the murderers of Agamemnon, without further designation, *αὐτοῖς El. 334, τούτων 348, τούτους 355*. Cf. also *Antig.* 400, 414, 685.

παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.
 295 οὐδὲν γὰρ ἀνθρώποισιν οἶνον ἄργυρος
 κακὸν νόμισμ’ ἔβλαστε. τοῦτο καὶ πόλεις
 πορθεῖ, τόδ’ ἄνδρας ἔξανίστησιν δόμων,
 τόδ’ ἐκδιδάσκει καὶ παραλλάσσει φρένας
 χρηστὰς πρὸς αἰσχρὰ πράγμαθ’ ἵστασθαι βροτῶν.
 300 πανουργίας δ’ ἔδειξεν ἀνθρώποις ἔχειν
 καὶ παντὸς ἕργου δυσσέβειαν εἰδέναι.
 ὅσοι δὲ μισθαρνοῦντες ἤνυσταν τάδε,
 χρόνῳ ποτ’ ἔξέπραξαν ὡς δοῦναι δίκην.
 ἀλλ’ εἴπερ ὥσχει Ζεὺς ἔτ’ ἐξ ἐμοῦ σέβας,
 305 εὗ τοῦτ’ ἐπίστασ’, ὅρκιος δέ σοι λέγω,
 εἰ μὴ τὸν αὐτόχειρα τοῦτο τοῦ τάφου
 εύροντες ἐκφανεῖτ’ ἐς ὁφθαλμοὺς ἐμούς,

294. παρηγμένους: *led astray.*

295. ἀνθρώποισιν: dat. of interest with ἔβλαστε. — οἶνον: the omitted antec. is *τοιῶντον*.

296. νόμισμα: *institution.* Camp. translates “*usage.*” From this word comes our Eng. “*numismatics.*” Currency, coin, is that which is sanctioned by usage. — τοῦτο: in agreement with νόμισμα instead of with ἄργυρος.

297. πορθεῖ: cf. Hor. *Od.* III. 16, 8 ff., *Aurum per medios ire satellites | et perrumpere amat saxa, potentius | ictu fulmines.* — ἔξανίστησιν: *drives out.*

298. ἐκδιδάσκει: to be taken as the principal pred. upon which ἵστασθαι depends, and *καὶ παραλλάσσει* is epexegetic as though it were *παραλλάσσον* (*by perverting*).

299. πρὸς...ἵστασθαι: *stand (ready) for, turn to.*

300. πανουργίας ἔχειν: equiv. to

πανουργεῖν, *to play the villain.* So ἐλπίδας ἔχειν = ἐλπίζειν, ἄγρας ἔχειν = ἀγρεύειν. Cf. *νηπίας ὀχέειν*, Hom. *Od.* i. 296.

301. εἰδέναι: *to be conversant with, practised in.* So of the Cyclops, Hom. *Od.* ix. 189, *ἀθεμίστια γῆδη.*

303. χρόνῳ ποτέ: *at some time or other; join with ὡς δοῦναι.* For ὡς, see on 292. Cf. Aesch. *Suppl.* 732, *χρόνῳ τοι κυρίῳ τ’ ἐν ἡμέρᾳ δώσει δίκην.* This threat is made against the guards, whom Creon supposes to have become abettors of the deed *under the influence of bribes.*

304. ἀλλά: serves here, as often, to break off impatiently the previous train of thought or remark. — εἴπερ: not throwing any doubt upon the statement, but emphasizing it; as we might say “if indeed man is an immortal being.”

305. ὅρκιος: pred. adj. for adv. See G. 138, n. 7; H. 619.

οὐχ ὑμὸν Ἀιδης μοῦνος ἀρκέσει, πρὶν ἂν
 ζῶντες κρεμαστοὶ τήνδε δηλώσηθ' ὕβριν,
 310 ἵν' εἰδότες τὸ κέρδος ἔνθεν οἰστέον,
 τὸ λοιπὸν ἀρπάζητε καὶ μάθηθ' ὅτι
 οὐκ ἔξ ἄπαντος δεῖ τὸ κερδαίνειν φιλεῖν.
 ἐκ τῶν γὰρ αἰσχρῶν λημμάτων τοὺς πλείονας
 ἀτωμένους ἴδοις ἂν ἢ σεσωσμένους.

ΦΤΛΑΞ.

315 εἰπεῖν τι δώσεις, ἢ στραφεὶς οὕτως ἵω;

ΚΡΕΩΝ.

οὐκ οἰσθα καὶ νῦν ὡς ἀνιαρῶς λέγεις;

308. οὐχ . . . ἀρκέσει, πρὶν ἂν: “there is a confusion of two consts.: (1) οὐχ ὑμὸν Ἀιδης ἀρκέσει, to which μοῦνος is added for emphasis, i.e. οὐ θανεῖσθε μόνον; and (2) οὐ θανεῖσθε πρὶν κτέ. The Φύλαξ is to take this message to his fellows.” Camp.—See GMT. 67, with 1, for subjv. after πρὶν. —μοῦνος: the Ion. form, used where the metre requires a trochaic word. So also in 508, 705.

309. κρεμαστοὶ: *hung up*; prob. by the hands, so as to be flogged, after the manner of slaves, and for the purpose of compelling them to testify by whom they were bribed. In the courts, testimony was extorted from slaves by the rack. Cf. the punishment of Melanthius, Hom. *Od.* xxii. 174 ff.

310. τὸ κέρδος: the supposed bribery of the guards is in his mind. Cf. 222. —οἰστέον: *one must get.*

311. τὸ λοιπόν: *for the future.*—ἀρπάζητε . . . μάθητε: the former continued, the latter momentary. The

bitterness of this sarcasm is manifest. Cf. 654. Oedipus blinded his eyes θοιόνεκ' ἐν σκότῳ τὸ λοιπὸν ὁψοίατο (O. T. 1273).

312. ἔξ ἄπαντος: *from any and every source.* Cf. O. C. 807, θάτις ἔξ ἄπαντος ἐθ λέγει. —τὸ κερδαίνειν: for τὸ κέρδος, obj. of φιλεῖν.

313. τοὺς πλείονας: the comparison is between ἀτωμένους and σεσωσμένους, not between πλείονας and its opposite; i.e. τοὺς πλείστους ἀτωμένους μᾶλλον ἀν ίδοις ἢ σεσωσμένους. So in O. C. 795, ἐδὲ τῷ λέγειν κάκ' ἀν λάθοις τὰ πλείον' ἢ σωτήρια.

315. δώσεις: *will you permit (me?)* —στραφεὶς οὕτως ἵω: *am I to turn about and depart thus (i.e. without a chance to say anything more)?* Cf. Phil. 1067, ἀλλ' οὕτως ἄπει. For the deliberative subjv., see G. 256; H. 866, 3.

316. καὶ νῦν: *even now*; modifies λέγεις. W. joins with οἰσθα; but we should then have οὐκ οἰσθα οὐδὲ νῦν.

ΦΤΛΑΞ.

ἐν τοῖσιν ὡσὶν ἦ πὶ τῇ ψυχῇ δάκνει;

ΚΡΕΩΝ.

τί δαί; ῥυθμίζεις τὴν ἐμὴν λύπην ὅπου;

ΦΤΛΑΞ.

οἱ δρῶν σ' ἀνιᾶται τὰς φρένας, τὰ δὲ ὁτρὶς ἐγώ.

ΚΡΕΩΝ.

320 οἷμ' ὡς ἄλημα δῆλον ἐκπεφυκὸς εἰ.

ΦΤΛΑΞ.

οὐκονν τό γέργον τοῦτο ποιήσας ποτέ.

ΚΡΕΩΝ.

καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδούς.

318. W. τί δαὶ ῥυθμίζεις.

317. **δάκνει**: are you stung. The sense of the question is, whether his grief is superficial or profound.

318. **τί δαὶ**: what, pray? expression of surprise. Cf. Eur. *Iphig. Aul.* 1444, **τί δαί**; τὸ θνήσκειν οὐ τάφος νομίζεται; — **ῥυθμίζεις κτέ.**: are you defining where my grief is located? He refers, of course, to the preceding statement of the guard. — **ὅπου**: sc. ἐστίν. Cf. *Aj.* 33, τὰ δὲ οὐκ ἔχω μαθεῖν ὅπου.

319. **τὰς φρένας, τὰ ὄτα**: partitive appos. with σέ. See H. 625 c.

320. **οἷμ'**: i.e. οἷμοι. Cf. 1270, *Aj.* 354, 587. This word presents the only instance of the elision of a diphthong in Soph., whence W. and many others have taken this as the accus. οἷμε, a form warranted by οἱ ἐμὲ δειλῆν in *Anthol. Pal.* 9, 408. But the dat. form οἷμοι, ὄται is entirely regular. — **ἄλημα**: wily knave. Odysseus is named thus in *Aj.* 381 and 389, where

the Schol. explains it by **τρίμα, παραλογιστικὸν πανούργημα**. Here the Schol. has τὸ περίτριμα τῆς ἀγορᾶς (an allusion, doubtless, to Dem. *De Corona*, § 127, where Dem. speaks in these terms of Aeschin.). The abstract term used for the concrete, as in 533, 568, 756. The partic. in the neut. agrees with the pred. noun.

321. **οὐκονν κτέ.**: (however that may be, sc. that I am an **ἄλημα**) this deed at any rate I never did. Cf. 993. Phil. 872, οὐκονν Ἀτρεῖδαι τοῦτ' ἐπληγον. γέ brings into prominence the antithesis between **τοῦτο τὸ ἔργον** and the acute and knavish character of the soldier. “However refined a knave I may be, still,” etc.

322. Yes (**γέ**), and that too giving up your life for money. The explicit denial of the guard gives Creon the occasion to charge the deed directly upon him.

ΦΤΛΑΞ.

φεῦ·

ἢ δεινὸν φῶ δοκεῖ γε καὶ ψευδῆ δοκεῖν.

ΚΡΕΩΝ.

κόμψει νῦν τὴν δόξαν· εἰ δὲ ταῦτα μὴ
325 φανεῖτέ μοι τοὺς δρῶντας, ἐξερεῖθ' ὅτι
τὰ δειλὰ κέρδη πημονὰς ἐργάζεται.

ΦΤΛΑΞ.

ἀλλ' εὑρεθείη μὲν μάλιστ'. ἐὰν δέ τοι
ληφθῇ τε καὶ μή, τοῦτο γὰρ τύχη κριωεῖ,
οὐκ ἔσθ' ὅπως ὄψει σὺ δεῦρ' ἐλθόντα με.
330 καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς
σωθεὶς ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

326. W. τὰ δεινὰ κέρδη.

323. The sense is, “one should not in general make a conjecture where one has no knowledge; doubly bad is it when this conjecture is a groundless one.” The first intimation of reproof lies in γέ. Camp. translates, “what a pity that one who is opinionated should have a false opinion.” Boeckh makes δοκεῖν subj. of δοκεῖ, and renders, “O truly bad, when one is determined to hold false opinions.”

324. κόμψει: Schol. σεμνολόγει. τὴν δόκησιν περιλάβει.—τὴν δόξαν: that conjecture, i.e. of which you speak.

325. τοὺς δρῶντας: the perpetrators. Here Creon drops the charge made in 322 and returns to the thought of 306–312.

326. τὰ δειλὰ κέρδη: cowardly gain; i.e. gain obtained through secret bribery.

327. Creon has left the stage through the *porta regia*. The following lines of the guard are a soliloquy. —**ἀλλά:** the suppressed thought is “may we not have to say that, etc. (325–26), but may he, etc.” —**εὑρεθεῖη:** sc. δρῶν. —**μάλιστα:** above all.

328. τε καί: i.e. ἐάν τε ληφθῇ καὶ ἐὰν μή. Whether he be taken or not. τέ and καί often represent our Eng. disjunctive or. The regular correlatives are τέ...τέ, as in εἴτε...εἴτε. Cf. Phil. 1298, ἐάν τ' Ἀχιλλέως πᾶς ἐάν τε μή θέλῃ.

329. οὐκ ἔσθ' ὅπως: lit. there is not in what way, i.e. it is not possible that.

330. καὶ νῦν: “even now I am preserved as by a miracle, and the second time I should run the greatest possible risk.” The guard leaves the scene by the door through which he had entered. Cf. 223.

Στάσιμον ἄ.

ΧΟΡΟΣ.

Στροφὴ ἄ.

πολλὰ τὰ δεινά, κοῦδὲν ἀνθρώπου δεινότερον πέλει.
 335 τοῦτο καὶ πολιοῦ πέραν πόντου χειμερίῳ νότῳ
 χωρεῖ, περιβρυχίοισιν
 περῶν ὑπ' οἰδμασιν,
 θεῶν τε τὰν ὑπερτάταν, Γᾶν
 ἄφθιτον, ἀκαμάταν ἀποτρύεται,

332 ff. "Human ingenuity has subdued earth, water, and air, and their inhabitants, and has invented language, political institutions, and the healing art. The consciousness of this power can incite man to what is good, and when he observes law and right, he occupies a high position in the state. But arrogance leads him to commit deeds of wantonness; with a man of this character I would have nothing to do." The strange burial, in defiance of the royal edict, furnishes the immediate occasion to the Chorus for celebrating human skill and uttering warning against arrogance.—The correspondence of the rhythms is brought out more effectively by the double occurrence of *πόντου*, and by the position of the similarly formed words *ἀνεμόνη μηχανέν*, *παντοπόρος ἄπορος*, and *ὑψίπολις ἄπολις*, in the corresponding verses of the strophe and antistrophe.—*πολλὰ τὰ δεινά*: *many are the wonderful things*. Cf. Aesch. *Choeph.* 585, *πολλὰ μὲν γὰ τρέφει δεινὰ δειμάτων ἔχη . . . ἀλλ' ὑπέρτολμον ἀνδρὸς φρόνημα τίς λέγοι*; — *πέλει*: = *ἔστιν*.

334. *τοῦτο*: i.e. *τὸ δεινόν or δεινότατον implied in δεινότερον*; as in 296,

so here the pron. agrees with the more remote subst. — *κατ*: correlated with *τέ* in 338.

335. *νότῳ*: (*impelled*) by the stormy south wind. Dat. of cause. Others call it a dat. of time.

336. *περιβρυχίοισιν οἰδμασιν*: *engulfing waves*, that let down the ship into their depths (*βρύξ*) and threaten to overwhelm it. *ὑπό* with the dat. = beneath. Schol. *τοῖς καλύπτονται τὴν ναῦν*.

337. *ὑπερτάταν*: *supreme*, as eldest and mother of all. Soph., *Phil.* 392, calls her *παμβάτι Γά, μάτερ αὐτοῦ Διός*. Verg. *Aen.* vii. 136, *prima deorum*.

339. *ἄφθιτον*: as never exhausted by the produce she so constantly supplies. The accus. is obj. of *ἀποτρύεται* = *wears out* (by his own use). Since the trans. use of the mid. of this verb is not found elsewhere, W. governs the accus. by *πολεῖνων*. The *α* privative is short by nature, but is used long by Hom. in adjs. which begin with three short syllables; and the Hom. quantity is often followed by later poets. So here, and in *ἀκάματοι, ἀθανάτων*, 607, 787. See L. and S. under *α* iv. "The (choreic) dactyls suit the thought of the continuous

340 ἄλλοι μένων ἀρότρων ἔτος εἰς ἔτος,
ἵππείω γένει πολεύων.

*Αντιστροφὴ ἀ.

κουφονόων τε φῦλον ὁργίθων ἀμφιβαλῶν ἄγει
345 καὶ θηρῶν ἀγρίων ἔθνη πόντου τ' εἰναλίαν φύσιν
σπείραισι δικτυοκλώστοις
περιφραδῆς ἀνήρ·
κρατεῖ δὲ μηχανᾶς ἀγραύλου
350 θηρὸς ὀρεστιβάτα, λασιαύχενά θ'

341. W. πολεύον.

342. W. κουφόνεων.

round of human labor, as those of the antistrophe the movement of the steed." Camp.

340. **ἄλλοι μένων**: the Schol. explains by *περικυκλούντων*. *ἄλλω* is to be distinguished from *εἱλέω* (*εἱλω*), and seems to mean originally *wind, roll*. Aristot. *περὶ οὐρανοῦ*, ii. 14, says, *οἱ μὲν (τὴν γῆν) ἄλλεσθαι καὶ κινεῖσθαι φασι περὶ τὸν πόλον μέσον*. The sense, therefore, is the *winding or turning about* (*βουστροφῆδόν*) of the ploughs at the end of the furrows.—*ἔτος εἰς ἔτος*: *from year to year*.

341. **ἵππείω γένει**: since the harnessing of the horse is mentioned below (350), *γένος* may be taken here in the sense of *offspring, i.e. mules*. So the Schol. *ταῦς ἡμένοις*, quoting Hom. *Il. x.* 352 f. Cf. also Simon. Frg. 13 (Bergk), *χαρετ' ἀελλοτόδων θύγατρες ἵππων*. — **πολεύων**: *breaking the glebe*.

342. **κουφονόων**: this epithet calls attention to the blithe and thoughtless nature of birds rather than to the ease and swiftness of their motion. Cf. 617. Theognis 582, *σμικρᾶς ὥρνιθος κοῦφον ἔχουσα νόον*.

"Then to those woods the next quick fiat brings
The feathered kind, where merrily they sat,
As if their *hearts were lighter than their wings*."

SIR W. DAVENANT'S *Gondibert*,
B. II. vi. st. 57.

343. **ἀμφιβαλῶν**: of ensnaring game with nets, which were used in hunting as well as in fishing. So Xen. in his *Cyneget*. 6. 5 ff. gives directions how to place the nets for entrapping hares.

344. **ἄγει**: *leads captive*. The subj. *ἄνηρ* is in 348. Cf. Eur. *Hel.* 312, *φύσος περιβαλῶν μὲν ἄγει*.

345. **πόντου κτέ.**: Plumptre translates "the brood in sea-depths born." — **φύσις**: the abstract for the concrete, like *τροφὴ* in *O. T. 1*, *ῳ τέκνα, Κάδμον τροφὴ*.

346. **σπείραισι δικτυοκλώστοις**: *with twisted cords woven into nets*.

347. **περιφραδῆς**: Schol. *πάντα εἰδῶς*.

349. **ὅρεστιβάτα**: Dor. gen. See, G. 39, 3; H. 146 D.

350. **θ'**: such an elision at the end of a verse, called technically *ἐπισυναλοιφὴ*, Soph. makes in every kind of verse. Cf. 595, 802, 1031.

ἴππον ὑπάξεται ἀμφίλοφον ζυγὸν
οὐρειόν τ' ἀκμῆτα ταῦρον.

Στροφὴ β'.

καὶ φθέγμα καὶ ἀνεμόεν
355 φρόνημα καὶ ἀστυνόμους ὄργας ἐδιδάξατο καὶ δυσαύλων
πάγων ὑπαίθρεια καὶ δύσομβρα φεύγειν βέλη,
παντοπόρος· ἄπορος ἐπ' οὐδὲν ἔρχεται

351. W. ἵππον ἔσας ἄγει ἀμφίλοφον.

357. W. πάγων αἰθρεια.

353. W. κατ' ἀνεμόεν.

351 f. **ὑπάξεται** κτέ.: *brings under* the neck-encircling yoke the steed with shaggy mane. For the double accus., cf. Hom. *Il.* v. 731, ὥπδ δὲ ζυγὸν ἤγαγεν “*Ηρη ἵππους*. The fut. has a gnomic use, denoting what man habitually does. See GMT. 25, n. 2. Cf. Pind. *Olymp.* vii. 1 ff., *Φιάλαν* ὡς εἴ τις ἀφνεῖας ἀπὸ χειρὸς ἔλαν | δωρήσεται | νεανίᾳ γαμ-θρῷ. Hdt. i. 173, *εἰρομένου δὲ ἐτέρου τὸν πλησίον τίς ἔστι, καταλέξει ἑωυτὸν μητρόθεν καὶ τῆς μητρὸς ἀνανεμέται τὰς μητέρας*. With ἀμφίλοφον, cf. Hom. *Od.* iii. 486, ζυγὸν ἀμφὶς ἔχοντες.

354. **φθέγμα**: *speech*. “Soph. accepts the popular theory, which was also held by the Eleatics and Pythagoreans, that language is not an endowment of nature (*φύσει*), but is the result of conventional usage (*θέσει* ‘by attribution’) and cultivation.” Schn. — **ἀνεμόεν φρόνημα**: two interpretations are possible: (1) *thought swift as the wind*; (2) *high-soaring thought*, i.e. philosophy, wisdom. In favor of (2) are the Schol., *τὴν περὶ τῶν μετεώρων φιλοσοφίαν*, and the gloss of Hesychius, *ἐνψηλόν, μετέωρον*; (1) is favored by the use of *ἀνεμόεις = wind-swift* (see L. and S. s.v. *ἡνεμόεις*), and by the natural connection between

φθέγμα, *the body of speech, the sound, and φρόνημα, the spirit, the contents of speech*. For the sense, cf. also Hom. *Od.* vii. 36, *ὡς εἰ πτερὸν ἡ νόημα*.

355. **ἀστυνόμους ὄργας**: *the disposition suitable to social life*. W., Wund., and others understand this to mean *the art of governing*, which is favored by the Schol., *τὴν τῶν νόμων ἐμπειρίαν, δι’ ἓν τὰ ἄστεα νέμονται, δέ ἐστι διοικοῦνται*. ὄργή in the sense of *τρόπος*. Cf. 875. Aj. 640, *οὐκέτι συντρόφοις ὄργαῖς ἐμπεδούσι*. Hor. also, *Sat.* I. 3, 103, makes the establishment of communities follow upon the fixed use of language: *donec verba, quibus voces sen susque notarent, nominaque invenere. Dehinc opida coepérunt munire, et ponere leges*.

356 f. **ὑπαίθρεια**: agrees with *βέλη*, which may be used equally well of frost and hail as of rain, in the sense of *shafts*. Cf. Aesch. *Agam.* 335, *ἐν οἰκήμασιν ναλονειν ἥδη τῶν ὑπαίθριών πάγων δρόσων τ' ἀπαλλαγέντες*. Transl., and *he has taught himself how to shun the shafts of uncomfortable frosts under the open sky and of driving rains*.

358. **ἄπορος**: the asyndeton here and in 370 emphasizes the contrast.

361 τὸ μέλλον· "Αιδα μόνον φεῦξω οὐκ ἐπάξεται·
νόσων δὲ ἀμηχάνων φυγὰς ξυμπέφρασται.

'Αντιστροφὴ β'.

365 σοφόν τι τὸ μηχανόν
τέχνας ὑπὲρ ἐπίδ' ἔχων τοτὲ μὲν κακόν, ἄλλοτ' ἐπ'
ἔσθλὸν ἔρπει·
νόμους παρείρων χθονὸς θεῶν τ' ἔνορκον δίκαν,

359 f. W. ἄπορος ἐπ' οὐδὲν ἔρχεται. μέλλοντος "Αιδα.

366. W. τότ' ἐσ κακόν. 368. W. νόμους πληρῶν.

359. ἐπ' οὐδὲν τὸ μέλλον: i.e. ἐπ'
οὐδὲν τῶν μελλόντων.

360. "Αιδα: cf. δρεσσιβάτα, 349.
The gen. depends on φεῦξιν.

361. ἐπάξεται: will not procure for
himself. Schol. θανάτον μόνον οὐχ
εῖρεν ταμα. Cf. Dem. de F. L. § 259,
αὐθαίρετον αὐτοῖς ἐπάγονται δουλεῖαν.
Thuc. vi. 2, oī Σελινούντιοι Συρακοσί-
ους ἐπαγόμενοι ξυμμάχους. The fut. is
emphatic; he will never do it.—φεῦξις:
for φύεις, is found only here and in
Hippocrates; but διάφευξις, ἀπόφευξις,
κατάφευξις are found.

362. ἀμηχάνων: i.e. diseases that
would otherwise be irremediable.

363. φυγὰς: points back to φεῦξις,
and makes the contrast pointed.—ξυμ-
πέφρασται: he has jointly with others
(ξύν) devised. So W. But the prep.
seems to be used rather to strengthen
the idea of the mid. voice, as in the
phrase συμφράζεσθαι μῆτριν ἔαντρῳ. See
L. and S., s.v.

365. σοφόν τι: pred.; lit. as some-
thing shrewd. — τὸ μηχανόν: forms
the counterpart to ἀμηχάνων 363, and
repeats the idea of μηχανᾶς 349,
since this inventive power is the main
theme.

366. τέχνας: join with τὸ μηχανόν,

inventive skill in art. — ὑπὲρ ἐπίδα:
beyond expectation.—ἔχων: his skill
qualifies him to do good, yet incites
him also to break through all barriers.
A similar sentiment is found in Hor.
Od. I. 3, 25 f. and 37–40.

367. τοτὲ μὲν κτέ.: at one time to
what is base, at another to what is noble.
The omission of δέ is irregular. μέν
and δέ are both wanting in El. 739,
τότε ἄλλος, ἄλλοθ' ἀτερος. The prep.
ἐπί belongs to both adjs. πρός is simi-
larly placed with the second member
of the sent. in 1176. Cf. also O. T.
734, Δελφῶν καπὸ Δαυλίας ἔγει. For
a similar sentiment and expression,
cf. the verse of an unknown poet
quoted in Xen. Mem. i. 2. 20, αὐτὰρ
ἀνὴρ ἀγαθὸς τοτὲ μὲν κακός, ἄλλοτε δέ
ἔσθλός.

368. παρείρων: lit. fastening along-
side of, hence weaving in with; sc. τῷ
μηχανόντι τῆς τέχνης. The Schol.
explains by δ πληρῶν τὸν νόμους καὶ
τὴν δικαιοσύνην. That is, obedience
must be combined with skill.

369. θεῶν τ' ἔνορκον δίκαν: and jus-
tice pledged with an oath by the gods.
So Eur. Med. 208, τὰν Ζηνὸς δρκίαν
Θέμιν. Cf. Xen. Anab. ii. 5. 7, δρκοι
θεῶν = oaths by the gods.

370 ὑψίπολις· ἄπολις, ὅτῳ τὸ μὴ καλὸν
ξύνεστι τόλμας χάριν. μήτ' ἐμοὶ παρέστιος
375 γένοιτο μήτ' ἵσον φρονῶν ὃς τάδ' ἔρδει.

ἐς δαιμόνιον τέρας ἀμφινοῶ
τόδε· πῶς εἰδὼς ἀντιλογήσω
τήνδ' οὐκ ἔιναι παῖδ' Ἀντιγόνην;
ὡς δύστηνος καὶ δυστήνου
380 πατρὸς Οἰδιπόδα, τί ποτ'; οὐ δή που
σέ γ' ἀπιστοῦσαν τοὺς βασιλείους
ἀπάγουσι νόμους
καὶ ἐν ἀφροσύνῃ καθελόντες;

374. W. μήτε μοι.

370. **ἄπολις**: in contrast with **ὑψίπολις**, as **ἄπορος** and **παντοτόρος** in the corresponding part of the strophe. Cf. Eur. *Troad*. 1291, ἡ δὲ μεγαλόπολις ἄπολις ὅλωλεν *Troia*.

372. **ξύνεστι**: the subj. is personified. Cf. O. C. 1244, ἀται ἀελ ξύνοισαν. El. 610, εἰ σὸν δίκη ξύνεστι. — **χάριν**: = Lat. *gratia*, *causa*. Cf. El. 427, πέμπει με τοῦδε τοῦ φύβον χάριν.

373. **παρέστιος**: *guest at my hearth*; **ἐφέστιος** is more common.

375. **ἵσον φρονῶν**: *of the same way of thinking (politically)*, i.e. of the same political party. Cf. Xen. *Hell.* iv. 8. 24, ἐβοήθει τοῖς τὰ αἴτῶν φρονοῦσιν. τὰ τοῦ δῆμου, τὰ Λακεδαιμονίων φρονεῖν, and similar expressions, are freq. — **τάδ' ἔρδει**: i.e. λένει νόμους καὶ δίκην διὰ τολμην.

376. Antigone and the guard are seen entering at the left of the spectators.—**ἐς δαιμόνιον κτέ.**: *in regard to this strange marvel I stand in doubt.* — **ἀμφινοῶ**: found only here.

377. **ἀντιλογήσω**: subjv. of deliberation. See G. 256; H. 866, 3.

378. **οὐκ ἔιναι**: for the use of **οὐκ** with the inf. in indir. disc., see G. 283, 3; H. 1024. “Nihil in οὐκ particula offensionis est, quia opponuntur εἰδὼς (ὅτι ἔστι) et ἀντιλογήσω οὐκ ἔιναι hoc sensu: πῶς εἰδὼς ὅτι ήδε ή πᾶς Ἀντιγόνη ἔστιν ἀντιλογήσω ὡς οὐκ ἔστι.” Weekl.

379. **δύστηνος**: the combining together of Antigone and her father is significant, and throws light upon the thought of 856.

380. **Οἰδιπόδα**: this gen. is found in anapaestic verses also in Aesch. *Sept.* 886 and 1055. **Οἰδιπόδος** and **Οἰδιπόδον**, also the accus. **Οἰδίποδα**, are not used by the tragedians.—**τί ποτε**: *what can this be?* — **οὐ δή που σέ γε**: *surely it is not you, is it?* Cf. Arist. *Ran.* 526, τί δ' ἔστιν; οὐ δή πον μ' ἀφελέσθαι διανοεῖ δδώκας αὐτός; The Chorus knew that some one had defied the command of the ruler. They are surprised and pained to learn that it is Antigone who must suffer the penalty of disobedience.

381. **ἀπιστοῦσαν**: see on 219.

FOURTH SCENE. GUARD. ANTIGONE. AFTERWARDS CREON
WITH TWO ATTENDANTS.

Ἐπεισόδιον β'.

ΦΥΛΑΞ.

ἥδ' ἔστ' ἐκείνη τοῦργον ἡ ἔξειργασμένη·
385 τήνδ' εἴλομεν θάπτουσαν. ἀλλὰ ποῦ Κρέων;

ΧΟΡΟΣ.

ὅδ' ἐκ δόμων ἄψορρος εἰς δέον περᾶ.

ΚΡΕΩΝ.

τί δ' ἔστι; ποίᾳ ξύμμετρος προύβην τύχῃ;

ΦΥΛΑΞ.

ἄναξ, βροτοῖσιν οὐδέν ἔστ' ἀπώμοτον·
ψεύδει γάρ ἡ πύνοια τὴν γνώμην· ἐπεὶ
390 σχολῆ ποθ' ἥξειν δεῦρ' ἀν ἐξηγούντες ἐγὼ

382. ἀπάγοντι: a judicial term, used of *leading away* to custody those who have been caught in the act.

383. ἀφροσύνῃ: with this word the Chorus do not censure the deed in itself; they only call Antigone indiscreet for imperilling her life.

384. The lapse of several hours is assumed since 381. Cf. 415.—*ἵδε κτέ.*: here is that one who has done the deed.—*ἐκείνη*: because in the former scene the doer of this deed was the principal subject of discourse.—Creon again comes on the scene by the middle door and hears the last verse spoken by the guard. Hence the δέ and what follows in 387.

386. *εἰς δέον*: for your need, opportunely. Cf. O. T. 1416, *ἐς δέον πάρεσθ' θδε Κρέων*. The phrase naturally suggests ξύμμετρος to Creon.

387. ξύμμετρος: coincident with; just in the nick of time to hear about. Cf. O. T. 84, *ξύμμετρος γάρ ὡς κλίνειν*.

388. ἀπώμοτον: to be abjured as a thing one will not do or undertake. This proverb occurs first in a fragment of Archilochus (74 Bergk): *χρημάτων ἀελπτον οὐδέν ἔστιν οὐδ' ἀπώμοτον*. Cf. what the guard has said in 329.

389. For second thoughts belie one's resolutions.

390. σχολῆ: hardly, be slow to (do anything). Similar is the Eng. in Shak. *Tit. Andron.* i. 2, "I'll trust by leisure him that tricks me once."—*ἀν ἥξειν*: in dir. narration would be *τὸν ἥξω*, a rare usage. But see GMT. 41, 4. W. takes *ἄν* with *ἐξηγούντες*, i.e. I should have declared, and cites Soph. *Aj.* 430, *τίς ἄν ποτ' φεθ' ἀδ' ἐπάνυμον*

ταῖς σαῖς ἀπειλαῖς, αῖς ἔχειμάσθην τότε·
 ἄλλ', ἡ γὰρ ἐκτὸς καὶ παρ' ἐλπίδας χαρὰ
 ἔοικεν ἄλλῃ μῆκος οὐδὲν ἥδονῆ,
 ἥκω, δι' ὄρκων καίπερ ὡν ἀπώμοτος,
 395 κόρην ἄγων τήνδ', ἡ καθευρέθη τάφον
 κοσμοῦσα. κλῆρος ἐνθάδ' οὐκ ἐπάλλετο,
 ἄλλ' ἔστ' ἐμὸν θούρμαιον, οὐκ ἄλλου, τόδε.
 καὶ νῦν, ἀναξ, τήνδ' αὐτός, ὡς θέλεις, λαβὼν
 καὶ κρῖνε κάξελεγχ'. ἐγὼ δ' ἐλεύθερος
 400 δίκαιος εἴμι τῶνδ' ἀπηλλάχθαι κακῶν.

ΚΡΕΩΝ.

ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβών;

ΦΤΛΑΞ.

αὕτη τὸν ἄνδρ' ἔθαπτε· πάντ' ἐπίστασαι.

τοὺμδν ξυνοίσειν ὅνομα τοῖς ἔμοῖς κακοῖς;
 Eur. *Herc. Fur.* 1355, οὐδὲν ἀνδρὸν
 ποτὲ εἰς τοῦθ' ἵκεσθαι, δάκρυν ἀπ' ὅμιδά-
 των βαλεῖν. Some read ἤκειν, so as to
 avoid the fut. inf. with ἄν.

391. ἀπειλαῖς : dat. of cause.—
 ἔχειμάσθην : the metaphor is well
 brought out by the translation of
 Camp., “when my soul was shaken with
 the tempest of your former threatenings.”

392. ἐκτός : sc. ἐλπίδων : the subst.
 not repeated. Cf. 518.

393. οὐδέν : adv. *in no respect*.—
 μῆκος : *in greatness*. The thought
 regularly expressed would be *τῇ παρ' ἐλπίδας χαρᾶ οὐδὲν ἔοικεν ἄλλῃ ἥδονῆ*,
 for it is of the smaller that we say it is
 not like the greater. But this inver-
 sion of terms is freq. with ἔοικεν. So
 of an unusually great fear it is said
 in *Thuc.* vii. 71. 2, δ φόβος ἦν οὐδὲν
 ἔοικώς. Cf. Eur. *Frg.* 554, ἐκ τῶν
 ἀέλπτων ἡ χάρις μείζων βροτοῖς φανεῖσα

μᾶλλον ἢ τὸ προσδοκάμενον. “Pleasure
 that comes unlooked for is thrice wel-
 come.” Rogers’ *Italy*.

394. δι' ὄρκων ἀπώμοτος : act.; *bound
 myself by an oath* (*sc.* that I would
 not come). Above pass. So ἀνόμοτος
 has both uses.—δι' ὄρκων : added to
 make the expression more vivid. So
 γάσιτιν, 427.

396. ἐνθάδ' οὐκ : as was done be-
 fore. Cf. 275.

397. θούρμαιον : like our Eng. *wind-
 fall, godsend*. Hermes was the giver
 of good luck. Cf. Plat. *Gorg.* 486 e,
 οἷμαι ἐγὼ σοι ἐντευχηκὼς τοιούτῳ
 ἔρματῳ ἐντευχηκέναι.

400. δίκαιος κτέ. : i.e. ἐμὲ δὲ δίκαιον
 ἐστιν ἀπηλλάχθαι ἐλεύθερον. — τῶνδε
 κακῶν : those threatened by Creon.

401. τῷ τρόπῳ πόθεν : two inter-
 rogatives combined in one sent. So
 the Hom. τίς πόθεν ἔστ' ἀνδρῶν; *Trach.*
 421, τίς πόθεν μολών;

ΚΡΕΩΝ.

ἢ καὶ ξυνίης καὶ λέγεις ὄρθως ἀ φῆς;

ΦΥΛΑΞ.

ταύτην γ' ἴδων θάπτουσαν ὃν σὺ τὸν νεκρὸν
405 ἀπεῖπας. ἀρ' ἔνδηλα καὶ σαφῆ λέγω;

ΚΡΕΩΝ.

καὶ πῶς ὄράται κἀπίληπτος γρέθη;

ΦΥΛΑΞ.

τοιοῦτον ἦν τὸ πρᾶγμ'. ὅπως γὰρ ἥκομεν,
πρὸς σοῦ τὰ δείν' ἐκεῦ ἐπηπειλημένοι,
πᾶσαν κόνιν σήραντες ἢ κατεῖχε τὸν
410 νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὖ,
καθήμεθ' ἄκρων ἐκ πάγων ὑπήνεμοι,
δσμὴν ἀπ' αὐτοῦ μὴ βάλῃ πεφευγότες,

403. The sense is, "Are you in your right mind when you say this?"

404. *τόν*: the art. would regularly be omitted with the antec. incorporated in the rel. clause. It makes *νεκρὸν* more definite.

406. *όράται*: historical pres.; a use to which the tragedians are partial. They also freq. change the tense in the same sent., as here. Cf. 426–428. *Aj.* 31, *φράζει τα καδήλωτεν*. — *ἐπιληπτός*: caught in the act.

407. *γάρ*: see on 238. — *ἥκομεν*: the other guards may have gone, from fear and suspense, to meet their comrade on his return from the king, and, in view of Creon's threats, which were directed against them all, have returned together to watch the corpse again.

408. *τὰ δείν' ἐκείνα*: cf. 305 ff.

409. *σήραντες*: having swept off — *τόν*: the art. at the end of the tri-

meter is very rare. Soph. has it also in *Phil.* 263, *O.C.* 351, and *El.* 879.

410. *μυδῶν*: clammy, dank. — *εὖ*: carefully.

411. *καθήμεθ' ἄκρων ἐκ πάγων*: we seated ourselves upon (looking down from) the top of the hills. See on 25. Cf. Hom. *Od.* xxi. 420, ἐ διφροὶ καθήμενος. *Il.* xiv. 154, *στᾶσ' ἐξ Οὐλύμπου*. Some join *ἄκρων* ἐκ πάγων directly with *ὑπήνεμοι* in the sense of οὐθὲ *ἄκρων* ἐπάγων σκέπας ἦν ἀνέμοιο, i.e. "we sat so that we were protected from the wind by the tops of the hills." — They must have sat to *windward* of the dead body, with their backs turned to the wind and facing the corpse, in order to be able to watch it, and at the same time to avoid the stench which in this situation the wind would blow away from them.

412. *βάλῃ*: the subjv. is more vivid than the opt.

έγερτὶ κινῶν ἀνδρ' ἀνὴρ ἐπιρρόθοις
κακοῖσιν, εἰ τις τοῦδ' ἀκηδήσοι πόνου.
 415 χρόνον τάδ' ἦν τοσοῦτον, ἔστ' ἐν αἰθέρι
μέσῳ κατέστη λαμπρὸς ἡλίου κύκλος
καὶ καῦμ' ἔθαλπε· καὶ τότ' ἔξαιφνης χθονὸς
τυφὼς ἀείρας σκηπτόν, οὐράνιον ἄχος,
πύμπλησι πεδίον, πᾶσαν αἰκίζων φόβην
 420 ὑλης πεδιάδος, ἐν δ' ἐμεστώθη μέγας
αἰθήρ· μύσαντες δ' εἴχομεν θείαν νόσον.
καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ,

413. **ἀνήρ**: in distributive appos. with the subj. of *καθῆμεθα*. — **ἐπιρρόθοις**: Schol. λοιδόροις. Cf. the use of *ροθεῖν* in 290.

414. **κακοῖσιν**: used subst. and equiv. to *δνείδεσιν*. *κακόν* is used of words also in *Aj.* 1244, *αἰὲν ἡμᾶς κακοῖς βαλεῖτε*. Cf. *Phil.* 374, below. — **ἀκηδήσοις**: fut. opt. in indir. disc., and with the apod. implied in the context. See *GMT*. 26 and 77 c. Cf. *Phil.* 374 f., *ἥρασσον κακοῖς... εἰ τὰῦτα κείνος ὥπλ' ἀφαιρήσοιτό με*.

416. Cf. Hom. *Il.* viii. 68, *ἥμος δ'* *ἥέλιος μέσον οὐρανὸν ἀμφιβεβήκει*.

417. **χθονός**: gen. of separation after *ἀείρας*. Cf. *O. T.* 142, *βάθρων ίστασθε*. *Plat. Gorg.* 524 d, *ἔνδηλα πάντα ἐστὶν ἐν τῇ ψυχῇ, ἐπειδὲν γνωναθῆ τοῦ σώματος*.

418. “The detailed description of this violent storm, that so greatly terrified the company of watchers, makes the undaunted courage of the heroine appear the more illustrious.” Schn. — **τυφὼς**: a whirlwind; which, by driving on high the dust, gives the appearance of raising up a sudden storm (*σκηπτόν*) from the ground. — **οὐράνιον**: sent from heaven; or, perhaps better, reaching to heaven. Cf.

Aj. 196, *ἄταν οὐρανίαν φλέγων*. The Schol., *ληποῦν τὸν αἰθέρα*, favors the latter. — **ἄχος**: in appos. with *σκηπτόν*.

420. **ἐν δέ**: adv., and therefore; Lat. simul. Cf. *El.* 713, *ἐν δ' ἐμεστώθη δρόμος κτύπον*. *O. T.* 182, *ἐν δ' (among them) ἄλοχοι ἐπιστενάχουσιν*. Others take *ἐν* as belonging to the verb and separated from it by so-called tmesis. Other cases of tmesis occur in 427, 432, 977, 1233.

421. **μύσαντες**: because of the dust which was whirled aloft to the top of the hill. This circumstance is added to explain why they did not see the approach of Antigone. — **εἴχομεν**: we endured. Schol., *ἀντείχομεν πρὸς τὴν κόνην*. — **θείαν**: because the *ἄχος* was *οὐράνιον*. But since all calamities were heaven-sent, the reference to *οὐράνιον* is not necessary. — **νόσον**: used by the tragedians of every kind of physical and mental suffering.

422. **τοῦδε**: neut., comprising all that has been mentioned. — **ἀπαλλαγέντος**: see on 244. — **ἐν χρόνῳ μακρῷ**: in the course of a long while; giving time for Antigone to come out of her concealment, with the libation ready to be poured. Cf. *Phil.* 235, *τὸ λαβεῖν πρόσφθεγμα τοιοῦδ' ἀνδρὸς ἐν χρόνῳ μακρῷ*.

ἡ παῖς ὄράται, κάνακωκύει πικρᾶς
ὅρνιθος ὁξὺν φθόγγον, ὡς ὅταν κενῆς
425 εὐνῆς νεοσσῶν ὄρφανὸν βλέψῃ λέχος·
οὕτω δὲ χαῦτη, ψιλὸν ὡς ὄρᾳ νέκυν,
γόοισιν ἔξωμωξεν, ἐκ δ' ἀρὰς κακὰς
ἡράτο τοῖσιν τοῦργον ἔξειργασμένοις.
καὶ χερσὶν εὐθὺς διψίαν φέρει κόνιν,
430 ἐκ τ' εὐκροτήτου χαλκέας ἄρδην πρόχον
χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.
χῆμεῦς ἰδόντες ιέμεσθα, σὺν δέ νιν
θηρώμεθ' εὐθὺς οὐδὲν ἐκπεπληγμένην.

423. Why Antigone returned to the body the poet does not expressly state. It is to be inferred that she has heard or fears that the body is again exposed by the command of Creon. Accordingly she carries with her the pitcher containing the libation.—*πικρᾶς*: *full of bitterness, sorrowful.* “The quality of the object is transferred to the subject; i.e., *πικρᾶς, ἦτε πασχόσης πικρά.*” Camp. So conversely in *Phil.* 209, *τρυσάνωρ* = *man-afflicting* is applied to *αἰδά,* the cry which expresses the pain.

424. *ὅρνιθος*: descriptive gen. Order: ὡς ὅταν βλέψῃ λέχος εὐνῆς κενῆς ὄρφανὸν νεοσσῶν. The comparison of shrill and mournful cries with the plaintive notes of birds robbed of their young is Hom. Cf. *Od.* xvi. 216 ff., *κλαῖσον δὲ λιγέως, ἀδινάτερον οἵ τ' οἰωνοί, φίναι ή αἴγυντοι γαμψώνυχες, οἵσι τε τέκνα ἀγρόται ἔξειλοντο, πάρος πετεηνὰ γενέσθαι.*

425. *εὐνῆς*: with λέχος, *couch of its nest.* Cf. *Aesch. Pers.* 543, *λέκτρων εὐνὰς ἀβροχίτωνας.*

426. *δέ*: introduces the apod. with increased emphasis in prose also, and

most commonly when a pron. is expressed. Cf. *El.* 25, *ὦσπερ Ιππος... ὁσαντως δὲ σύ.* — *ψιλόν*: *uncovered.*

427. *γόοισιν*: see on 394. — *ἐκ*: join with *ἡράτο.* See on 420.

428. *ἡράτο*: *impf. after the aor.;* see on 406.

430. *ἄρδην*: *ἄρσα πρόχων.* Urns borne aloft on the shoulder or head in scenes of sacrifice are a favorite subject in Greek art.

431. *τρισπόνδοισι*: as in all sacred observances the number *three* plays an important part, so the libations poured on the dead consisted of three parts; sc. *μελικρατον* (honey with milk), wine, and spring water (cf. *Od.* x. 518); or, milk, wine, and honey with water (cf. *Eur. Iphig. Taur.* 159). In many localities olive oil was used instead of wine. These libations were poured out sometimes mixed beforehand, sometimes separate, with the face turned to the west. — *στέφει*: *crowns, in the sense of honors.* Cf. *El.* 51, *τέμβων λοιβαῖσι καὶ καρατόμοις χλιδαῖς στέψαντες.*

432. *σύν*: *together, adv.* modifies *θηρώμεθα.* — *νίν*: = *ἀντήν.*

καὶ τάς τε πρόσθεν τάς τε νῦν ἡλέγχομεν
 435 πράξεις· ἀπαρνος δ' οὐδενὸς καθίστατο,
 ἀλλ' ἥδεως ἔμοιγε κάλγεινῶς ἄμα.
 τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγέναι
 ἥδιστον, ἐς κακὸν δὲ τοὺς φίλους ἄγειν
 ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἥσσω λαβεῖν
 440 ἔμοὶ πέφυκεν τῆς ἐμῆς σωτηρίας.

ΚΡΕΩΝ.

σὲ δή, σὲ τὴν νεύουσαν εἰς πέδον κάρα,
 φῆς ἢ καταρνεῖ μὴ δεδρακέναι τάδε;

ΑΝΤΙΓΟΝΗ.

καὶ φημὶ δρᾶσαι κούκ ἀπαρνοῦμαι τὸ μῆ.

439. W. πάντα τᾶλλ.

435. *ἀπαρνος δ'* οὐδενὸς : an obj. gen. after an adj. kindred to a verb taking the accus. See G. 180, 2; H. 754. Cf. Hdt. iii. 66, *ἔξαρνος* ἦν μὴ μὲν ἀποκτείναι Σμέρδην.—*καθίστατο*: implies her fixed and calm attitude.

436. *ἀλλά*: sc. *καθίστατο*. “But my joy was still not unmixed.” For *ἥδεως ἔμοι* we should use a concessive clause.

437. *αὐτόν* : subj. accus. of *τὸ πεφευγέναι*, which is the subj. of *ἥδιστον* (*ἐστίν*). The thought is put in a general form, *that one himself*.

438. *τοὺς φίλους*: the servant is attached to the daughter of the royal house.

439. Order : *πάντα ταῦτα πέφυκέ μοι ἥσσω λαβεῖν* ἢ ἢ *ἐμὴ σωτηρία*. Cf. El. 1015, *προνοίας οὐδὲν ἀνθρώποις ἔψυχέρδος λαβεῖν ἀμεινον*. For the const. of the inf., see G. 261, 2; H. 952. The

sentiment indicates the ignoble nature of the δοῦλος.

441. *σὲ δή, σέ*: *you, I mean, you*. A similar harsh tone is that of Aegisthus to Electra, El. 1445, *σέ τοι, σὲ κρίνω, ναῦ σέ, τὴν ἐν τῷ πάρος χρόνῳ θρασεῖαν*. The calm repose of Antigone, who stands before Creon, in her maidenly innocence, without showing a single trace of fear or regret, exasperates him, as the tone of his address indicates.—*κάρα*: cf. 269.

442. *φῆς*: sc. *δεδρακέναι*. *μὴ* belongs only with *καταρνεῖ*; for its use after the verb of denial, see G. 283, 6; H. 1029.

443. Antigone purposely imitates in her reply the form of the question, as below (450, 452) she recalls *κηρυχθέντα* and *νόμους* (447, 449).—*τὸ μῆ*: sc. *δεδρακέναι*. Regularly *τὸ μὴ οὖ*. See GMT. 95, 3, n.

ΚΡΕΩΝ.

σὺ μὲν κομίζοις ἀν σεαυτὸν ἦ θέλεις,
 445 ἔξω βαρείας αἰτίας ἐλεύθερον·
 σὺ δὲ εἰπέ μοι μὴ μῆκος, ἀλλὰ συντόμως,
 ἥδησθα κηρυχθέντα μὴ πράσσειν τάδε;

ΑΝΤΙΓΟΝΗ.

ἥδη. τί δὲ οὐκ ἔμελλον; ἐμφανῆ γάρ τιν.

ΚΡΕΩΝ.

καὶ δῆτ’ ἐτόλμας τούσδε ὑπερβαίνειν νόμους;

ΑΝΤΙΓΟΝΗ.

450 οὐ γάρ τί μοι Ζεὺς τιν ὁ κηρύξας τάδε,
 οὐδὲ τινόικος τῶν κάτω θεῶν Δίκη
 τοιούσδε ἐν ἀνθρώποισιν ὥρισεν νόμους.

452. W. δὲ τούσδε . . . ὥρισαν.

444. **σύ**: to the guard.—**κομίζοις**
 ἄν: *may betake yourself*. For the opt. in mild command, see GMT. 52, 2, n.

445. *Free and exempt from grievous imputation.* The guard departs. The actor who has played this part now has an opportunity to change his costume, in order to impersonate Ismene.

446. **μῆκος**: *i.e. μακρὸν ξπος*.

447. **κηρυχθέντα**: the partic. is in indir. disc. after **ἥδησθα** and = **ὅτι** **ἔκηρυχθη**. The plur. of the impers. is common with adjs. (*cf. Aj. 1126, δίκαια γὰρ τόνδε εὐτυχεῖν*), very common with verbal adjs. (*cf. 677*), less common with partics., as here. *Cf. 570, 576.*

448. **τί δὲ οὐκ ἔμελλον**: *and why should I not (know it)?*

449. **δῆτα**: *then*, marking an inference. “Knowing all this, did you then have the daring,” etc.

450. **γάρ**: *(yes), for*. This speech of Antigone is one of the noblest passages left us in ancient literature.

—**τι**: adv., *at all*.

451. **τῶν κάτω θεῶν**: since **Δίκη** sent from below the Erinyes to punish transgression. Aesch. connects her with these avenging deities. *Cf. Eum. 511, ἀ Δίκα, ἀ θρόνοι τῷ Ερινύων.* Eur. *Med.* 1389, ἀλλά σ' Ερινύς δλέσσει τέκνων φονία τε Δίκη. She was held to be the daughter of Zeus and Themis.

452. **τοιούσδε**: *sc. as you have laid down.* *Cf. 519.* — **ἐν ἀνθρώποισιν**: who are endowed with a sense of obligation towards the dead.

οὐδὲ σθένειν τοσοῦτον φόμην τὰ σὰ
κηρύγμαθ' ὥστ' ἄγραπτα κάσφαλῆ θεῶν
455 νόμιμα δύνασθαι θυητὸν ὅνθ' ὑπερδραμέν.
οὐ γάρ τι νῦν γε κάχθεις, ἀλλ' ἀεὶ ποτε
ζῆταντα, κούδεις οἶδεν ἐξ ὅτου φάνη.
τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς
φρόνημα δείσασ', ἐν θεοῖσι τὴν δίκην
460 δώσειν. θανουμένη γὰρ ἐξηδή· τί δ' οὐ;
κεὶ μὴ σὺ προύκήρυξας. εἰ δὲ τοῦ χρόνου
πρόσθεν θανοῦμαι, κέρδος αὗτ' ἐγὼ λέγω.

454. W. ὡς τἄγραπτα.

462. W. αὐτὸς (= αὐτό).

454 f. Instead of connecting *ὅστε* with *τὰ σὰ κηρύγματα* and making this its subj. Antigone generalizes the expression: *that one being a mortal (sc. you) should be able, etc.* Editt. generally make *θυητὸν ὅνθ'* refer to Creon, supplying *σέ* in thought from *τὰ σὰ κηρύγματα*. But Prof. Goodwin (*Proceedings Amer. Philol. Assoc.* 1876, p. 4) supposes that Antigone has herself in mind,—*that I being a mere mortal, etc.* The gender is no objection. Cf. Eur. *Med.* 1017, 1018. In favor of this view it is urged that Antigone is more concerned throughout the passage with defending her own conduct than with condemning Creon.—*ὑπερδραμέν:* lit. *to run beyond* (as in a race); here, *to over-pass, to render void*; nearly the same as *ὑπερβαίνειν*, above. Cf. Eur. *Ion.* 973, καὶ πῶς τὰ κρέστων θυητὸν οὐδ' ὑπερδράμω. Aristot. *Rhet.* i. 15, ἐὰν μὲν ἔναντίος ἢ δὲ γεγραμμένος (*νόμος*) τῷ πράγματι, τῷ κοινῷ νόμῳ χρηστέον καὶ τοῖς ἐπιεικέσιν ὡς δικαιοτέροις. καὶ... τὸ μὲν ἐπιεικὲς ἀεὶ μένει καὶ οὐδέποτε μεταβάλλει, οὐδὲ δὲ κοινός, κατὰ φύσιν γάρ

ἐστιν· οἱ δὲ γεγραμμένοι πολλάκις. In connection with this he refers to *Antig.* 456 and 458. “*Let not a mortal's vain command, Urge you to break th' unalterable laws Of heav'n-descended charity.*” Mason's *Elfrida*.

456. *νῦν κάχθεις:* form one idea, *to-day and yesterday.* The brief duration of merely human institutions is meant.—*ἀεὶ ποτε:* “*everlastingly, without any clear distinction of past or future.* ποτέ gives the effect of indefiniteness or infinity.” Camp.

457. *ἐξ ὅτου:* *since when; sc. χρόνον.*

458. *τούτων:* i.e. *νομίμων*, namely, for their violation; depends on *τὴν δίκην*.—*οὐκ ἔμελλον:* *I was not about to, did not mean to.*—*ἀνδρός:* *of a mere man, emphatic.*

459. *ἐν θεοῖσι:* *in respect of, i.e. towards the gods;* the penalty due them.

460. *τί δ' οὖς:* *and why should I not (have known that I must die)?*

461. *τοῦ χρόνου:* Schol., *τοῦ εἰμαρμένου δηλούστι.*

462. *αὐτες:* “*you call it penalty, I, on the contrary, gain.*” Cf. Shak. *Julius Caesar*, iii. 1:

ὅστις γὰρ ἐν πολλοῖσιν ὡς ἐγώ κακοῖς
 ζῆ, πῶς ὅδ' οὐχὶ κατθανὼν κέρδος φέρει;
 465 οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν
 παρ' οὐδὲν ἄλγος· ἀλλ' ἂν, εἰ τὸν ἐξ ἔμησ
 μητρὸς θανόντ' ἄταφον ἀνεσχόμην νέκυν,
 κείνοις ἀν ἥλγουν· τοῦσδε δ' οὐκ ἀλγύνομαι.
 σοὶ δὲ εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν,
 470 σχεδόν τι μῶρω μωρίαν ὀφλισκάνω.

ΧΟΡΟΣ.

δηλοῖ τὸ γέννημ' ὡμὸν ἐξ ὡμοῦ πατρὸς
 τῆς παιδός· εἴκειν δ' οὐκ ἐπίσταται κακοῖς.

467. W. μητρὸς θ' ἐνός τ' ἄταφον.

*Casca. Why he that cuts off twenty years
 of life
 Cuts off so many years of fearing death.
 Brut. Grant that, and then is death a
 benefit."*

464. Caesura after the first syllable. See on 234.—**φέρει:** for *φέρεται*. The act. is often used for the mid. by Soph. Cf. O. C. 5, *σμικρὸν μὲν ἔξαιτοῦντα, τοῦ σμικροῦ δὲ ἔτι μεῖον φέροντα*.

465. οὕτως: *such being the case.*

466. παρ' οὐδέν: see on 35.—**ἄλγος:** instead of a word of general meaning the Greeks often use a word of more definite sense. Here *ἄλγος* (*ἐστίν*) for the more general idea of *regard*.—άν: see on 69.

467. τὸν ἐξ ἑμῆς κτέ.: *the one sprung from my own mother.*—θανόντ' κτέ.: *when dead I had suffered to be* (sc. ὄντα) *an unburied corpse.*

468. κείνοις: *at that*, the supposed thought.—τοῦσδε: *at this*, sc. what she had done.

470. σχεδόν τι: mockingly spoken of any fact or affair which the speaker believes to be undoubtedly; *it almost appears to me that; it wants but little that; possibly.* In like tone Electra closes a long speech to her mother, El. 608, *εἰ γὰρ πέφυκα τῶνδε τῶν ἔργων θύρις, σχεδόν τι τὴν σὴν οὐ καταισχύνω φύσιν.*—μῶρφ, κτέ.: "I bear the charge of folly from a fool." Plumptre. The sharpness of the utterance is enhanced by the repetition *μῶρα, μῶρφ, μῶρια.*

471. The harshness of this last remark the discreet and venerable Chorus cannot approve. Their words, however, do not express censure so much as a characterization of Antigone. Order: *τὸ γέννημα τῆς παιδὸς δηλοῖ* (sc. ὄν) *ῷμὸν* (pred.) *ἐξ ὡμοῦ πατρὸς.*

472. ἐπίσταται: sc. ἡ πᾶῖς. —εἴκειν κακοῖς: cf. Phil. 1040, δέ ξένος φάτιν τήνδε εἰπ', Οδυσσεῖν, κοινῇ ὑπείκουσαν κακοῖς.

ΚΡΕΩΝ.

ἀλλ’ ἵσθι τοι τὰ σκλήρ’ ἄγαν φρονήματα
πίπτειν μάλιστα, καὶ τὸν ἐγκρατέστατον
475 σίδηρον δόπτὸν ἐκ πυρὸς περισκελῆ
θραυσθέντα καὶ ῥαγέντα πλεῖστ’ ἀν εἰσίδοις.
σμικρῷ χαλινῷ δ’ οἶδα τοὺς θυμούμενους
ἴππους καταρτυθέντας. οὐ γάρ ἐκπέλει
φρονεῦν μέγ’ ὅστις δούλος ἔστι τῶν πέλας.
480 αὕτη δ’ ὑβρίζειν μὲν τότ’ ἔξηπίστατο,
νόμους ὑπερβαίνοντα τοὺς προκειμένους.
ὑβρις δ’, ἐπεὶ δέδρακεν, ἥδε δευτέρα,
τούτοις ἐπαυχεῖν καὶ δεδρακυνᾶν γελάν.
ἢ νῦν ἐγὼ μὲν οὐκ ἀνήρ, αὕτη δ’ ἀνήρ,
485 εἰ ταῦτ’ ἀνατὶ τῇδε κείσεται κράτη.

473. ἀλλά: “but pride comes before destruction.” By ἀλλά Creon connects his reflections immediately with the last words of the Chorus. Bl. remarks how exactly, though unconsciously, Creon describes in the following words his own case.—**τὰ σκλήρ’ ἄγαν φρονήματα:** *excessively stubborn dispositions.*

474. **πίπτειν:** *fail, break down.* Inf. after *ἵσθι*, *know that, etc.* (not *know how*); see G. 280, n. 3, and cf. *οἶδα καταρτυθέντας* below. Cf. Aesch. *Pers.* 173, *εὐ τὸδ’ ἵσθι μή σε δὶς φράσαι.* Eur. *Med.* 593, *εὖ συν τὸδ’ ἵσθι μὴ γυναικὸς οὖνεκα γῆμαί με λέκτρα.*

475. **δόπτὸν:** *heated.* — **ἐκ:** see on 111. — **περισκελῆ:** *so that it is highly tempered.*

476. **πλεῖστα:** *very often; a sup. of πολλά = πολλάκις.* — **ἄν εἰσίδοις:** *you will see;* a modest statement of a well-known fact. See GMT. 52, 2, n.

5. **καταρτυθέντας:** freq. used for

training or breaking horses. — **ἐκπέλει:** explained by Hesychius as = *ἔξεστιν.* Αἴπεξ λεγόμενον.

479. **φρονεῖν μέγα:** *to be proud-spirited.* — **δούλος:** *contemptuous in its application to Antigone.*

480. **ἔξηπίστατο:** with sarcastic reference to 472.

481. **προκειμένους:** *ordained.*

482. **ὑβρις:** in the pred., sc. *ἔστιν.* — **ἥδε:** is the subj. and takes its gender from *ὑβρις.*

483. **ἐπαυχεῖν . . . γελάν:** in appos. with *ἥδε*, subj. nom. — **δεδρακυνᾶν:** with *γελάν*, lit. *at having done it; over her deed.* The partic. is used with *γελάν* as with *χαίρειν* and similar verbs. Cf. Eur. *Alc.* 691, *χαίρεις ὁρῶν φῶς.* It is not therefore simply a repetition of *ἐπεὶ δέδρακεν*, but forms a part of the pred. See G. 279, 1; H. 983.

485. *If this (assumed) authority (sc. of defying this law) shall be exercised by her with impunity.*

ἀλλ' εἴτ' ἀδελφῆς εἴθ' ὁμαιμονεστέρα
 τοῦ παντὸς ἡμῶν Ζηνὸς ἔρκείου κυρεῖ,
 αὐτή τε χὴ ξύναιμος οὐκ ἀλύξετον
 μόρου κακίστου· καὶ γὰρ οὖν κείνην ἵσον
 490 ἐπαιτιῶμαι τοῦδε βουλεῦσαι τάφου.
 καὶ νιν καλεῖτ· ἔσω γὰρ εἶδον ἀρτίως
 λυστσῶσαν αὐτὴν οὐδ' ἐπήβολον φρενῶν.
 φιλεῖ δὲ ὁ θυμὸς πρόσθεν γρήσθαι κλοπεὺς
 τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.
 495 μισῶ γε μέντοι χῶταν ἐν κακοῦσι τις
 ἀλοὺς ἐπειτα τοῦτο καλλύνειν θέλῃ.

490. W. τάφους.

486. ἀδελφῆς: sc. θυγάτηρ which is pred. to κυρεῖ (*οὖσα*). The omitted partic. contains the leading idea. See GMT. 112, 2.—Ζηνὸς ἔρκείου: cf. Hom. *Od.* xxii. 334f. The altar of Ζεὺς ἔρκείος stood in the middle of the house-court. By metonymy here for the entire family. The expression is the extravagant one of a passionate man,—“more nearly akin to me than all my kin,” which is, of course, impossible. Cf. O. T. 1365, *εἰ δέ τι πρεσβύτερον ἔτι κακοῦ κακόν.*

488. η̄ ξύναιμος: in the blindness of his passion Creon includes Ismene in his condemnation, without any reason except her anxious behavior, to which he refers below as betraying her guilt.

489. μόρου: gen. of separation with ἀλύξετον, after the analogy of such verbs as ἀπαλλάττεσθαι. Cf. *El.* 626, θράσους τοῦδε οὐκ ἀλύξεις.

490. ίσον: *equally, likewise, ἐπαιτιῶμαι ἐκείνην τοῦδε τοῦ τάφου, i.e. βουλεῦσαι αὐτόν.* Cf. *Phil.* 62, *οἱ Ἀτρεΐδαι σε οὐκ ἤξισαν τῶν Ἀχιλλείων ὅπλων, δοῦναι.*

491. νίν: sc. Ismene. — καλεῖτε: addressed to the attendants.

492. ἐπήβολον φρενῶν: *in possession of her mind.*

493. φιλεῖ: *is wont.* Cf. 722. — πρόσθεν γρήσθαι: *to be detected beforehand, i.e. before the deed has been done.* — κλοπεὺς: pred. nom., *as a plotter; like the poetic use of κλέπτειν, devise or do stealthily.* Cf. *El.* 37, δόλοισι κλέψαι σφαγάς. *Aj.* 1137, πόλλα ἀν λάθρᾳ κλέψειας κακά. The sense is, that the evil conscience easily betrays the evil-doer. So Shak. *Hamlet*, iii. 1, 83: “Thus conscience doth make cowards of us all.”

495. “I hate the offender that hides his crime, but I hate also the one that seeks to defend it.” Creon thinks Ismene is trying to do the former, Antigone the latter. Antigone is seeking to escape punishment, he thinks. This accounts for her reply and the allusion to ἀλούς in ἔλαν.

496. ἐπειτα: after the partic. Cf. *Aj.* 760, ὅστις ἀνθρώπου φύσιν βλαστών, ἐπειτα μὴ κατ’ ἄνθρωπον φρονῇ. — καλλύνειν: *to gloss over.*

ANTIGONH.

θέλεις τι μεῖζον ἢ κατακτεῖναι μ' ἐλών;

KREΩΝ.

ἐγὼ μὲν οὐδέν· τοῦτ' ἔχων ἀπαντ' ἔχω.

ANTIGONH.

τί δῆτα μέλλεις; ὡς ἐμοὶ τῶν σῶν λόγων
 500 ἀρεστὸν οὐδέν, μηδ' ἀρεσθείη ποτέ,
 οὗτῳ δὲ καὶ σοὶ τάμ' ἀφανδάνοντ' ἔφυ.
 καίτοι πόθεν κλέος γ' ἀν εὐκλεέστερον
 κατέσχον ἢ τὸν αὐτάδελφον ἐν τάφῳ
 τιθεῖσα; τούτοις τοῦτο πᾶσιν ἀνδάνειν
 505 λέγοιτ' ἀν, εἰ μὴ γλῶσσαν ἐγκλήσοι φόβος.

497. **μεῖζον**: *i.e.* any desire that is greater than this of putting me to death.

498. **ἐγὼ μὲν οὐδέν**: *I surely (desire) nothing (beyond that).* **μέν** is a weakened form of **μήν**, and like **γέ** makes prominent (although also at the same time restricting) the force of the word with which it is connected. **μέν** is often found without **δέ**, not alone in the poets but also in prose, esp. with prons. (634, 681) and in asseverations (551). The antithesis may be supplied in thought, if it is not expressed by some equivalent of **δέ**. — **ἀπαντ'** **ἔχω**: an instance of what is called “tragic irony.” The audience see in this utterance a hidden and dreadful import. Creon unconsciously pronounces his own doom; in the death of Antigone he has all the calamities that follow in its train.

499. **μέλλεις**: *do you delay.*

500. **μηδ' ἀρεσθείη**: *sc. μηδὲν τῶν σῶν λόγων.* **ἀρέσκεσθαι** pass., here in the sense of *probari*.

501. **τάμ' ἀφανδάνοντ'** **ἔφυ**: *my views are disagreeable.* “**ἔφυ**, are by nature, and so cannot fail to be.” Camp-Antigone thus cuts off any expectation that Creon may have had that she would at the last acknowledge her guilt and beg for pardon.

502. **κλέος εὐκλεέστερον**: *more illustrious honor.* A pleonastic expression, like **δυσπνήσις πνοᾶς** (588), **φρενῶν δυσφρόνων** (1261). Antigone appeals to that latent sentiment of mankind that regards the duty of burial of one's kindred as a most sacred one, and that would honor her for sacrificing her life in seeking to discharge this duty. — **ἄν... κατέσχον**: the prot. is represented by **πέθειν**, *i.e.*, “if I had done what?” See on 240.

504 f. Order: **λέγοιτ'** (pass.) **ἀν** **ἀνδάνειν τούτοις κτέ.** Others prefer to join **τούτοις** directly with **λέγοιτο** as dat. of agent.

505. **ἐγκλήσοι**: see on 180, and the App.

[ἀλλ' ἡ τυραννὸς πολλά τ' ἀλλ' εὐδαιμονεῖ,
καξεστιν αὐτῇ δρᾶν λέγειν θ' ἄ βούλεται.]

ΚΡΕΩΝ.

σὺ τοῦτο μούνη τῶνδε Καδμείων ὁρᾶς.

ΑΝΤΙΓΟΝΗ.

ὅρωσι χοῦτοι, σοὶ δ' ὑπίλλονσιν στόμα.

ΚΡΕΩΝ.

510 σὺ δ' οὐκ ἐπαιδεῖ, τῶνδε χωρὶς εἰ φρονεῖς;

ΑΝΤΙΓΟΝΗ.

οὐδὲν γὰρ αἰσχρὸν τοὺς ὁμοσπλάγχνους σέβειν.

ΚΡΕΩΝ.

οὐκονν ὅμαιμος χώ καταντίον θανών;

W. gives 506 f. to the Chorus.

506 f. “With a just sense that these verses are not fitting for Antigone after 499, the old critics remark: *οὐκ ἐν ἐπαίνῳ τοῦτο τῆς τυραννίδος, ἀλλ' ἔχει τι εἰρωνεάς δὲ λόγος.* But there is no indication of any irony. The sentiment is wholly remote from the connection.” N. We follow N. and D. in bracketing these lines. The words following have no reference to this sentiment. See App.

508. *τοῦτο*: the same reference as *τοῦτο* in 504, i.e. “that it is right to give burial to Polynices.” — *μούνη τῶνδε*: Creon includes Antigone among the Chorus, as she was also a Cadmian. — *μοῦνος* and *ξεῖνος* are used in trimeter also.

509. *χοῦτοι*: *these also (think so).* — *ὑπίλλονσιν*: lit. *they roll or wind under*, used of dogs which curl their tails between their legs through fear; here metaphorically of *curbing or suppressing utterance*.

510. *εἰ φρονεῖς*: after *ἐπαιδεῖσθαι* we might expect an inf. or partic. clause; here *εἰ* does not express an uncertainty but an assumed reality, almost = *δτι*. See GMT. 56. Without paying any attention to Antigone’s reply, Creon obstinately holds fast to his opinion. — *τῶνδε χωρὶς*: *differently from these.*

511. *γάρ*: (*no*), *for*. — *σέβειν*: subj. of *αἰσχρόν* (*ἔστιν*).

512. *χώ καταντίον θανών*: *he also that fell on the opposite side.*

ΑΝΤΙΓΟΝΗ.

ὅμαιμος ἐκ μιᾶς τε καὶ ταῦτοῦ πατρός.

ΚΡΕΩΝ.

πῶς δῆτ' ἐκείνῳ δυσσεβῆ τιμᾶς χάριν;

ΑΝΤΙΓΟΝΗ.

515 οὐ μαρτυρήσει ταῦθ' ὁ κατθανῶν νέκυς.

ΚΡΕΩΝ.

εἴ τοι σφε τιμᾶς ἐξ ἵσου τῷ δυσσεβεῖ.

ΑΝΤΙΓΟΝΗ.

οὐ γάρ τι δοῦλος, ἀλλ' ἀδελφὸς ὥλετο.

ΚΡΕΩΝ.

πορθῶν δὲ τήνδε γῆν· ὁ δ' ἀντιστὰς ὑπερ.

ΑΝΤΙΓΟΝΗ.

ὅμως ὁ γ' Ἀιδης τοὺς νόμους ἵσους ποθεῖ.

ΚΡΕΩΝ.

520 ἀλλ' οὐχ ὁ χρηστὸς τῷ κακῷ λαχεῖν ἵσος.

513. **μιᾶς**: sc. **μητρός**. Cf. 144, 145. For an apparent parody of this verse, cf. Arist. *Acharn.* 790, **διμοματρία γάρ** ἐστι κήκ τωντῶ πατρός.

514. **ἐκείνῳ**: Eteocles; dat. with **δυσσεβῆ**. Creon means, as he explains more fully in 516, that Antigone by honoring Polynices with burial is placing the two brothers on an equal footing, and that thus she is dishonoring Eteocles. — **τιμᾶς χάριν**: do you bestow the boon of an honor. **χάριν** is accus. of internal obj.

515. **ταῦτα**: i.e. that by burying my brother Polynices I am dishonoring him (Eteocles).

516. **σφέ**: see on 44. — **τῷ δυσ-**

σεβεῖ: we should expect rather **τὸν δυσσεβῆ ἐξ ἵσου αὐτῷ**. It is not implied here that Antigone herself had bestowed burial honors upon Eteocles. Creon simply says, “you are showing him (Polynices) equal honor with that conferred upon Eteocles.”

517. The equality of the brothers is urged more sharply by Antigone.

518. **πορθῶ δέ**: (yes), but *devastating*. — **ὑπερ**: sc. **τῆσδε γῆς**. See on 392.

519. *Hades desires that his laws (i.e. his laws which require burial) be equal, i.e. be equally administered to all.*

520. The const. is **ἵσος ἐστὶ λαχεῖν**, just as **δίκαιος**, **ἄξιος**, **κτέι**, are used in the pers. const. with the inf.

ΑΝΤΙΓΟΝΗ.

τίς οἶδεν εἰ κάτωθεν εὐαγή τάδε;

ΚΡΕΩΝ.

οὗτοι ποθ' οὐχθρός, ουδέ ὅταν θάνη, φίλος.

ΑΝΤΙΓΟΝΗ.

οὗτοι συνέχθειν, ἀλλὰ συμφιλεῖν ἔφυν.

ΚΡΕΩΝ.

κάτω νυν ἐλθοῦσ', εἰ φιλητέον, φίλει
525 κείνους· ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή.

FIFTH SCENE. CREON. ANTIGONE. ISMENE. TWO ATTENDANTS.

ΧΟΡΟΣ.

καὶ μὴν πρὸ πυλῶν ἥδ' Ἰσμήνη,
φιλάδελφα κάτω δάκρυ λειβομένη.

521. **κάτωθεν**: see on 25. "Who knows if this (*i.e.* your sentiment that the good and the evil are not to share alike in burial) is regarded as pious in the world below?"

522. Cf. *Aj.* 1356, ἔχθρὸν ἦδ' αἰδεῖ νέκυν; 1372, οὐτος δὲ κάκει κάνθαδ' ὅν ἔμοιγ' ὅμῶς ἔχθιστος ἔσται.

523. *Surely, 'tis not my nature to share in hatred, but in love.* Ancient art aims to represent the ideal, modern that which is realistic. Hence Soph. is sparing in the portrayal of distinctive traits of character; but he knows how with a single stroke to bring to view the entire inner soul. Here is laid open the womanly, tender heart of Antigone, who has thus far been presented to us only on the heroic and austere side of her nature.—**οὗτοι**: a reiteration of Creon's word gives edge to her reply.

524. Creon, seeing that further argument is of no avail, breaks off impatiently, and with scorn repeats the sentence of death.

525. **κείνους**: sc. τοὺς κάτω, with particular reference to Polynices.—**ἐμοῦ ζῶντος**: while I live.

526. Ismene enters by the door through which she had left the scene (99), conducted by the attendants, acc. to the command of Creon (491).—**καὶ μήν**: and lo! This phrase often introduces a new person. Cf. 1180, 1257.—**ἥδε**: sc. ἔστιν. See on 155.

527. **φιλάδελφα**: Schol., φιλαδέλφως, with sisterly affection.—**δάκρυ**: this form is used by Soph. in the trimeter also in *Trach.* 1199. Collective in sense; cf. Aesch. *Sept.* 50, δάκρυ λειβούτες. *O. C.* 1251, δὲ ὅμματος λειβων δάκρυν. —**λειβομένη**: trans.

530 νεφέλη δ' ὁφρύων ὑπερ αἰματόεν
 ρέθος αἰσχύνει,
τέγγουσ' εὐῶπα παρειάν.

ΚΡΕΩΝ.

σὺ δ', ἡ κατ' οἴκους ὡς ἔχιδν' ὑφειμένη,
ληθουσά μ' ἐξέπινες, οὐδ' ἐμάνθανον
τρέφων δύ' ἄτα κάπαναστάσεις θρόνων,
φέρ', εἰπὲ δή μοι, καὶ σὺ τοῦδε τοῦ τάφου
535 φήσεις μετασχεῖν, ἡ δέξομεῖ τὸ μὴ εἰδέναι;

ΙΣΜΗΝΗ.

δέδρακα τούργον, εἴπερ ἥδ' ὀμορροθεῖ,
καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας.

here, as in Aesch. *Prom.* 400, *ἄπ' ὅσσων λειβομένα δέος.*

528. *νεφέλη*: grief causes a cloud to lower over the brow, from which tears, like rain, pour forth. Cf. Aesch. *Sept.* 211, *ὑπὲρ δύμάτων κρημναμενῶν νεφελᾶν, when clouds hang over the brow.*

“The tim'rous cloud
That hangs on thy fair brow.”
GRAY'S *Agrrippina*, Sc. II.

—*αἰματόεν*: flushed (with grief and excitement).

529. *ρέθος*: countenance. Cf. Eur. *Herc. Fur.* 1205, *ρέθος ἀελίφ δεξιον.* —*αἰσχύνει*: disfigures, mars. Cf. Shak. *Ant. and Cleop.* iii. 2: “The April's in her eyes; it is love's spring, And these the showers to bring it on.”

531. *σὺ δέ*: in contrast with Antigone. —*ἡ . . . ὑφειμένη*: the one who has been lurking like a viper in my house.

532. *ληθουσά κτέ.*: unnoticed have been sucking my life's blood. Cf. Shak. *Rich. II.* iii. 2: “Snakes, in my heart blood warm'd, that sting my heart!”

533. *ἄτα κάπαναστάσεις*: dual and

plur. combined, as in 13 f. The abstract for the concrete; see on 320. *Two pests and subverters of my throne.* Cf. O. T. 379, *Κρέων σοι πῆμ' οὐδέν.*

534. *καὶ σύ*: you also, as your sister has acknowledged her guilt.

535. *ἔξομει*: ἔξθιμνυμι.—*τὸ μὴ εἰδέναι*: see on 263.

536. *εἴπερ*: *that is to say, if.* —*όμορροθεῖ*: metaphor from rowing, like ὑπηρέτης, helper, then in general, *assent to, agree with.* In this phrase lies the intimation that Ismene is conscious of prevarication. These words are like an anxious entreaty that her sister would not deny her the consolation of sharing her fate. In this scene the true character of Ismene comes more clearly to view: affectionate and unselfish, but timid and weak.

537. *τῆς αἰτίας*: governed directly by ξυμμετίσχω, the notion of participation being silently continued in *καὶ φέρω.* Cf. Aesch. *Prom.* 331, *πάντων μετασχῶν καὶ τετολμηκῶς ἐμοί.*

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐκ ἐάσει τοῦτό γ' ἡ δίκη σ', ἐπεὶ
οὔτ' ἡθέλησας, οὔτ' ἔγώ κοινωσάμην.

ΙΣΜΗΝΗ.

540 ἀλλ' ἐν κακοῖς τοῖς σοῦσιν οὐκ αἰσχύνομαι
ξύμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη.

ΑΝΤΙΓΟΝΗ.

ῶν τούργουν, Ὅτιδης χοὶ κάτω ξυνίστορες·
λόγοις δ' ἔγώ φιλοῦσαν οὐ στέργω φίλην.

ΙΣΜΗΝΗ.

μήτοι, κασιγνήτη, μ' ἀτιμάσης τὸ μὴ οὐ
545 θανεῖν τε σὺν σοὶ τὸν θανόντα θ' ἀγνίσαι.

ΑΝΤΙΓΟΝΗ.

μή μοι θάνης σὺ κοινά, μηδ' ἂ. μὴ θιγεῖς
ποιοῦ σεαυτῆς· ἀρκέσω θνήσκουσ' ἔγώ.

538. *τοῦτο . . . σέ*: double accus. Or, more exactly, *τοῦτο* would be the obj. of some verb like *λέγειν* or *ποιεῖν* to be supplied.

541. *ξύμπλουν*: a common metaphor from sea-faring. Cf. Eur. *Herc. Fur.* 1225, *συμπλεῦ τοῖς φίλουις δυστυχοῦσιν*. *Iph. Taur.* 599, *δὲ ναυστολῶν γάρ εἰμι ἔγώ τὰς συμφορᾶς, οὗτος δὲ συμπλεῖ*. Shak. has “a coach-fellow in affliction.” — *ποιουμένη*: supplementary partic. after *αἰσχύνομαι*.

542. Const. *ξυνίστορές (εἰσιν)* ὅν τὸ ἔργον ἔστιν. The rel. for the indir. interr. Cf. *Aj.* 1259, *οὐ μαθὼν ὃς εἴ τοι φύσιν*. The plur. ὅν, although Antigone alone has performed the burial.

543. *λόγοις*: *in word (alone)*, with sarcastic allusion to 78 f. The antithesis between *λόγοις* and *ἔργον* is freq. emphasized by the use of *μόνον*. Cf.

Dem. *De Corona*, § 101, *εἴ τι καλῶν λόγῳ μόνον κατασχύνειν ἐπεχείρησα, ἐπεὶ τό γε ἔργον οὐκ ἀν ἐποιήσατε*.

545. *τὸ μὴ οὐ θανεῖν*: for the two negs. see on 443. — *τέ, τέ*: are correlated, and *σὺν σοὶ* belongs also to *ἀγνίσαι*. — *ἀγνίσαι*: like *ἀγνὰ ποιεῖν*. But here in a general sense. Schol., *τιμῆσαι*. “Let me fulfil my sacred duty towards him in company with you, and share in your punishment.”

546. *ἄ*: the accus. with *θιγγάνειν*, as with *ψαύειν*, 961. The neut. of the pron. is not uncommon with verbs of this kind. Cf. *O. C.* 1106, *αἰτεῖς δὲ τεύξει*. *Ibid.* 1168, *δοτις ἄν σου τοῦτο προσχρήσου τυχεῖν*. Cf. 778. — *μὴ θιγεῖς*: indic. in a cond. rel. sent. See GMT. 61, 1.

547. *ποιοῦ σεαυτῆς*: *regard as your own*. — *ἀρκέσω*: pers. const.

ΙΣΜΗΝΗ.

καὶ τίς βίος μοι σοῦ λελειμμένη φίλος;

ΑΝΤΙΓΟΝΗ.

Κρέοντ' ἐρώτα· τοῦδε γὰρ σὺ κηδεμῶν.

ΙΣΜΗΝΗ.

550 *τί ταῦτ' ἀνιᾶς μ' οὐδὲν ὡφελουμένη;*

ΑΝΤΙΓΟΝΗ.

ἀλγοῦσα μὲν δῆτ', εἰ γέλωτ' ἐν σοὶ γελῶ.

ΙΣΜΗΝΗ.

τί δῆτ' ἀν ἀλλὰ νῦν σ' ἔτ' ὡφελοῦμ' ἐγώ;

ΑΝΤΙΓΟΝΗ.

σῶσον σεαυτήν· οὐ φθονῶ σ' ὑπεκφυγεῖν.

ΙΣΜΗΝΗ.

οἴμοι τάλαινα, κάμπλάκω τοῦ σοῦ μόρου;

ΑΝΤΙΓΟΝΗ.

555 *σὺ μὲν γὰρ εἶλον ζῆν, ἐγὼ δὲ κατθανεῖν.*

ΙΣΜΗΝΗ.

ἀλλ' οὐκ ἐπ' ἀρρίγτοις γε τοῦς ἔμοῖς λόγοις.

548. *τίς βίος*: i.e. πῶς ὁ βίος φίλος ἐστίν;

549. *κηδεμῶν*: “you are mindful of his interests (in allusion to 47); and perhaps he will take care to make your life without me agreeable.”

550. *ταῦτα*: *in this way*. — *οὐδὲν ὡφελουμένη*: *when you gain nothing thereby*.

551. Antigone softens somewhat the bitterness of her taunt in 549. *εἰ* is used after *ἀλγεῖν* as after *θαυμάζειν* *αἰσχύνεσθαι* and similar verbs, almost like *ὅτι*. The thought is, “it is with grief to myself that I mock you.” —

μέν: see on 498. — *ἐν σοὶ γελῶ*: for *ἐγγελεῖν σοι*. Cf. El. 277, *ἄσπερ ἐγγελῶσα τοῖς ποιουμένοις*.

552. The repetition of *δῆτα* and *ῳδελεῖν* adds intensity. — *ἀλλὰ νῦν*: *at least now* (if I have not before). Cf. 779.

554. *οἴμοι τάλαινα*: see on 82. — *κάμπλάκω*: *am I really (καὶ) to fail of* *καὶ*, to augment the force of the question, is found also in 726, 770. Others take *καὶ* as implying the ellipsis of *ἢ σώσω ἔμαντήν*;

556. *ἀλλ' οὐκ κτέ.*: “true, I chose to live, but not with my words left un-

ΑΝΤΙΓΟΝΗ.

καλῶς σὺ μὲν σοί, τοῖς δ' ἐγὼ δόκουν φρονεῖν.

ΙΣΜΗΝΗ.

καὶ μὴν ἵση νῷν ἔστιν ἡ ἔξαμπρτία.

ΑΝΤΙΓΟΝΗ.

θάρσει· σὺ μὲν ζῆς, ἡ δ' ἐμὴ ψυχὴ πάλαι
560 τέθνηκεν, ὥστε τοῖς θανοῦσιν ὀφελεῖν.

ΚΡΕΩΝ.

τὰ παιδέ φημι τώδε τὴν μὲν ἀρτίως
ἀνουν πεφάνθαι, τὴν δ' ἀφ' οὐ τὰ πρῶτ' ἔφυ.

spoken. ἀρρήτοις in the pred. position. Cf. Eur. *Ion.* 228, ἐπὶ δ' ἀσφάκτοις μῆλοισι μὴ πάριτε. Ismene desires to remind her sister that it was not from indifference to Polynices (78, 90) that she tried to dissuade her from burying him, and that she was one with her in feeling. This is what she means in 558. Antigone, however, takes λόγοις to mean the arguments of Ismene to justify her course. Some prefer the too ingenious and strained interpretation of Boeckh, *but not according to my unspoken (i.e. secret) convictions.*

557. σὺ μέν: sc. ἔδικεις. — τοῖς δ' ἐγώ: regularly ἐγὼ δέ, to indicate the antithesis to σὺ μέν. Cf. 71, 1101. — σοις: = σεαντῇ. So in the phrase δοκῶ μοι. Cf. Isoer. 15. 323, ἐμοῦ νομίζοντος ὅτι ἂν ὑμῖν δέξῃ, τοῦθ' ἔξειν μοι (= ἐμαντῷ) καλῶς. — τοῖς δέ: to those, sc. the gods of the lower world and the shade of Polynices.

558. Ismene reiterates what she asserted in 536, 537. The Schol. has ὅτι σὺ μὲν ἔπραξας, ἐγὼ δὲ συνῆδειν. Some

editt. understand Ismene to mean, "we are both in equal error, you against the state, but I against the dead."

559. The dreadful fate of her parents had already broken her heart. To outward appearance only did she walk among the living. Hence it was natural that she should now seek to benefit only the dead by her efforts. Her interest in her betrothal to Haemon has been completely subordinated to her sense of duty to her kindred. When her resolve was taken to bury Polynices at the cost of her life, she counted herself among the dead. — θάρσει: *take heart!*

560. ὀφελεῖν: *to be of service to.* With the dat. in the poets and in later prose. Cf. Eur. *Orest.* 666, χρὴ τοῖς φίλοισιν ὀφελεῖν.

561. τὰ παιδέ, τὴν μέν, τήν δέ: see on 21. — τώ, τώδε: for the gender, see G. 138, n. 5; H. 272 a.

562. τὴν δ' ἀφ' οὐ κτέ.: *and the other ever since she was born.* Antigone's conduct was the natural product of her character.

ΙΣΜΗΝΗ.

οὐ γάρ ποτ', ὡναξ, οὐδ' ὅς ἀν βλάστη μένει
νοῦς τοῖς κακῶς πράσσουσιν, ἀλλ' ἔξισταται.

ΚΡΕΩΝ.

565 σοὶ γοῦν, ὅθ' εἶλον σὺν κακοῖς πράσσειν κακά.

ΙΣΜΗΝΗ.

τί γὰρ μόνη μοι τῆσδ' ἄτερ βιώσιμον;

ΚΡΕΩΝ.

ἀλλ' ἥδε μέντοι μὴ λέγ'. οὐ γὰρ ἔστ' ἔτι.

ΙΣΜΗΝΗ.

ἀλλὰ κτενεῖς νυμφεῖα τοῦ σαντοῦ τέκνου;

ΚΡΕΩΝ.

ἀρώσιμοι γὰρ χάτερων εἰσὶν γύαι.

ΙΣΜΗΝΗ.

570 οὐχ ὡς γ' ἐκείνῳ τῇδέ τ' ἦν ἡρμοσμένα.

563. Ismene seeks, in a respectful manner, to defend her sister and herself. She acknowledges the want of good judgment, as in 99; excuses it, however, by saying that those who are overtaken by a great calamity lose the discretion (*νοῦς*) that is theirs by native endowment (*ὅς ἀν βλάστη*). —

565. *σοὶ γοῦν*: sc. ὁ νοῦς ἔξεστη. — *πράσσειν κακά*: Ismene said *κακῶς πράσσειν* = *be unfortunate*. Creon turns it into *κακὰ πράσσειν* = *do wicked things*. *κακοῖς* refers to Antigone.

566. *τῆσδ'* ἄτερ: makes clear the sense of *μόνη*, for Creon and others still remain to her.

567. *But surely say not "this one," for she is no more (i.e. she is as good as dead).* — *ἥδε*: esp. indicates persons

present; here it refers to *τῆσδε*. When the sense of a word as such is to be signified or quoted, the nom. is commonly used and *τὸ* placed before the word. Cf. Dem. *De Corona*, § 88, *τὸ δὲ ὑμεῖς ὅταν λέγα, τὴν πόλιν λέγω*. Without *τὸ*, Menander 522, *ἀναπνοὴ ἔχει Ζεῦ σῶτερ εἰπεῖν*, and Ar. *Vesp.* 1185, *μὸς καὶ γαλῆ μέλλεις λέγειν ἐν ἀνδράσιν*;

568. *νυμφεῖα*: lit. *nuptials*, here for bride. Cf. Eur. *Andr.* 907, *ἄλλην τοι' εὐνὴν ἀντὶ σοῦ στέργει πόσις*;

569. *Full many a field there is which he may plough*. This remark addressed to the noble young women is spiteful, contemptuous, and coarse.

570. *ἡρμοσμένα*: suited to him and her, i.e. in accord with their desires. Transl. *not as their hearts were plight-*

ΚΡΕΩΝ.

κακὰς ἔγω γυναικας νιέσι στυγῶ.

ΙΣΜΗΝΗ.

ὦ φίλταθ' Αἴμων, ὡς σ' ἀτιμάζει πατήρ.

ΚΡΕΩΝ.

ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.

ΧΟΡΟΣ.

ἢ γὰρ στερήσεις τῆσδε τὸν σαυτοῦ γόνον;

574. W. gives this verse to Ismene.

ed; the sense being, that true affection bound their hearts together, and no other betrothal could be agreeable. For the plur. of the partic. see on 447.

572. This is an exclamation, not an address to Haemon, for he is not present. This verse, given by the MSS. to Ismene, is assigned by most edit. to Antigone, chiefly for the reason that *τὸ σὸν λέχος* in the next verse is more easily taken as *your marriage* than as *the marriage of which you speak*, and because Ismene, in response to the remark of Creon, would defend her sister, not Haemon, against the reproach *κακὰς γυνᾶκας*. But the latter objection bears with almost equal force against the supposition that *Antigone* says this. Haemon is only indirectly dishonored. Antigone closes her discussion with Creon in 523, says in 560 that she no longer has any interest in life, has nowhere before made any reference to her relations with Haemon, and now preserves a disdainful silence towards these reproaches. The chief difficulty in

assigning the verse to Ismene will be removed if we change *σ'* to *σφ'*, when the meaning is, *O, dearest Haemon, how your father dishonors her* (*Antigone*, in calling her *κακὴ γυνὴ* for you). This makes easier also the reference of *τὸ σὸν λέχος*. The omission of the art. or pron. with *πατήρ* is no difficulty. Cf. El. 525, *πατὴρ γὰρ ὡς ἐξ ἐμοῦ τέθνηκεν*.

573. *Λυπεῖς*: by speaking so much about it.—*τὸ σὸν λέχος*: Schol., *τὸ οὐτὸ σοῦ δύομαζόμενον*. Cf. El. 1110, οὐκ οἶδα τὴν σὴν κληδόνα (*the report of which you speak*). Eur. Hipp. 113, *τὴν σὴν δὲ Κύπριν* (*Cypris whom you praise*) *πόλλα ἔγω χάρειν λέγω*.

574. All the MSS., with one exception, give this verse to Ismene, and many also 576. Boeckh and many other edit. rightly assign both to the Chorus: 574, because Ismene has already asked this question in 568, and because it seems altogether probable that the Chorus would remonstrate with Creon; 576, because the calm and judicial tone, wholly unsuited to Ismene, is proper only to the Chorus.

ΚΡΕΩΝ.

575 Ἀιδης ὁ παύσων τούσδε τοὺς γάμους ἐμοί.

ΧΟΡΟΣ.

δεδογμέν', ως ἔοικε, τήνδε κατθανεῖν.

ΚΡΕΩΝ.

καὶ σοί γε κάμοι. μὴ τριβὰς ἔτ', ἀλλά νιν
κομίζετ' εἰσω, δμῶες· ἐκ δὲ τοῦδε χρὴ
γυναικας εἶναι τάσδε μηδ' ἀνειμένας.
580 φεύγοντι γάρ τοι χοὶ θρασεῖς, ὅταν πέλας
ἥδη τὸν Ἀιδην εἰσορῶσι τοῦ βίου.

575. *ἐμοί*: this marriage alliance was a matter of deep interest to Creon, father of the bridegroom and guardian of the bride.

576. *δεδογμένα*: *sc. ἔστι*; *it has been determined*. For the plur. see on 447.

577. *καὶ σοί γε κάμοι*: *it is for you certainly and for me (a fixed conclusion)*. The dat. can be referred only to the foregoing principal sent. — *τριβάς*: *sc. τριβετε, or ποιεῖτε*. — *νιν*: see on 44.

578. *δμῶες*: the attendants of the king. — *ἐκ τοῦδε*: *henceforth*.

579. *γυναικας*: emphatic, and in the pred. — *μηδ' ἀνειμένας*: *and not be left at large*. So, in *El.* 516, her mother says to Electra, *ἀνειμένην αὖ στρέψει. οὐ γάρ πάρεστ' Αἴγισθος, ὃς σ' ἐπείχ' αὖ μῆτραι τοι θυραίνων γ' οὐσαν αἰσχύνειν φίλους*. The Athenian women of the better classes were rarely seen out of the house except at public festivals; at other times never unattended. The sisters are now led by the guards to

the door that opens into the women's apartment. There the guards remain, prob. as sentinels, for in 760 Creon calls to them to lead Antigone back. The king remains on the stage during the chanting of the next choral ode, absorbed in gloomy reflections.

580. Creon misjudges Antigone so greatly that he fears she may try to escape death, whereas she seeks it.

581. *τοῦ βίου*: gen. with *πέλας*. See G. 182, 2; H. 757.

582. Stricken with grief, the Chorus is reminded of the inherited woe of the Labdacidae, whose latest scions even are not spared. Where once the deity has ordained calamity, there its baleful results continue to flow on. Against the sovereign power of Zeus no one can contend. Whereas the god in undecaying power defends his holy ordinances, to mortals no permanent prosperity is destined. Our desires amuse us with delusive hopes, and when once our perception has become blinded we plunge inevitably

Στάσιμον β'.

ΧΟΡΟΣ.

Στροφὴ ἀ.

εὐδαίμονες οῖσι κακῶν ἄγευστος αἰών.

οῖς γὰρ ἀν σεισθῆ θεόθεν δόμος, ἄτας

585 οὐδέν εἶπει γενεᾶς ἐπὶ πλῆθος ἔρπον·

ὅμοιον ὥστε ποντίαις οἴδμα δυσπνόοις ὅταν

Θρήσσαισιν ἔρεβος ὑφαλον ἐπιδράμη πνοαῖς,

590 κυλίνδει βυσσόθεν κελαινὰν θῦνα καὶ

δυσάνεμον, στόνῳ βρέμουσι δ' ἀντιπλῆγες ἀκταί.

588. W. Θρήσσαις.

590 f. W. κελαινὰν θῦνα, καὶ

δυσάνεμοι στόνῳ βρέμουσιν.

into ruin. — **εὐδαίμονες**: *blest are they.*
— **ἄγευστος**: act., like many adjs. derived from verbs and compounded with a privative; *e.g.* **ἄψαυστος**, **ἄπρεστος**, **ἀδερφός**. For the gen. *cf.* O. T. 969, **ἄψαυστος** **ἔγχος**, and see G. 180, n. 1; H. 753 d.

583. **οῖς**: the implied antec. **τούτοις** is the indir. obj. of **ἔρπον**. — **θεόθεν**: “the adv. of place supports the metaphor of a storm coming from a certain quarter.” *Cf.* Aesch. *Prom.* 1089, **ριπὴ Διόθεν.**” Camp.

584. **ἄτας**: depends on οὐδέν *no evil*.
585. **ἐλλείπει** **ἔρπον**: *fails to come upon.* *Cf.* Xen. *Mem.* ii. 6. 5, μὴ ἐλλείπεσθαι εὖ ποιῶν τοὺς εὐεργετοῦντας. — **ἐπὶ πλῆθος γενεᾶς**: *i.e.* from generation to generation. So Shak. *Pericles*, i. 4:

“One sorrow never comes but brings an heir,
That may succeed as his inheritor.”

586 ff. Const. **ὕμοιον** **ἥστε** **ὅταν** **Θρήσσαισιν** **ποντίαις** **δυσπνόοις** **πνοαῖς** **οἴδμα** **ἔρεβος** **ὑφαλον** **ἐπιδράμη**. — **πνοαῖς**: dat. of cause. With **δυσπνόοις** **πνοαῖς**, *cf.*

1261 φρενῶν δυσφρόνων, 1277 πόνοι δύσπνοι. — **ποντίαις**: join as an adj. with **πνοαῖς**, *the Thracian sea-blasts.* The storms on the Euxine were notoriously violent. *Cf.* O. T. 196, τὸν ἀπόξενον ὄρμον Θρήσκιον κλύδωνα. Eur. *Rhes.* 440, οἵα πόντον Θρήσκιον φυσήματα ἔπεζάρει.

589. **ἔρεβος** **ὑφαλον**: *darkness under the sea, i.e. under its surface; the nether darkness of the deep.*

590. **κυλίνδει**, **κτέ.**: *the wave (οἴδμα) rolls up the black sand from the lowest depths.* Bl. compares Verg. *Georg.* iii. 240, ima exaestuat unda vor-ticibus, nigramque alte sub-jectat arenam. *Cf.* also Milton, *Par. Lost*, vii. 212, “A sea dark, waste-ful, wild, Up from the bottom turned by furious winds And surging waves.”

591. **δυσάνεμον**: *wind-tossed.* Hesych. explains by δυστάραχον, τὸ κακοὺς ἀνέμους ἔχον. *Cf.* Apoll. Rhod. i. 593, ἀκτὴν τ' αἰγαλόν τε δυσήνεμον.

592. **ἀντιπλῆγες**: found only here. *Cf.* ἀκτὰ κυματοπλήξ, O. C. 1241. *Beat-en in front, i.e. the waves and the storm*

‘Αντιστροφή ἀ.

ἀρχαῖα τὰ Λαβδακιδᾶν οἴκων ὄρῶμαι
 59 πήματα φθιτῶν ἐπὶ πήμασι πίπτοντ',
 οὐδ' ἀπαλλάσσει γενέαν γένος, ἀλλ' ἐρείπει
 θεῶν τις, οὐδὲ ἔχει λύσιν. γῦν γὰρ ἐσχάτας ὑπὲρ
 600 ρίζας ἐτέτατο φάος ἐν Οἰδίπου δόμοις,
 κατ' αὖ νυν φοινία θεῶν τῶν νερτέρων
 ἀμῷ κοπὶς λόγου τ' ἄνοια καὶ φρενῶν ἐρινύς.

595. W. φθιμένων.

600. W. τέτατο.

do not come from the side (*cf. Hom. Od. v. 418, ἡμένας παραπλῆγας*) but directly forward upon the shore. Or, acc. to Schn., *beaten again*, i.e. they feel the returning stroke of the waves; and so the latest descendants of the race feel beating against them the returning blows of the ancient *ἄτη*. — *στόνῳ, κτέ.*: and the headlands lashed by the waves resound with a groan.

593. *ἀρχαῖα*: *from of old, as an ancient heritage*; in the pred. — *Δαβδακιδᾶν*: limiting gen. with *οἴκων*.

594 f. *I see the calamities of the race succeeding the calamities of those that are dead.* The ills of Antigone followed after those of Oedipus, and Oedipus perished in consequence of the murder of Laius, his father.

596. *Nor does one generation (by satisfying the anger of the gods) release another (succeeding generation).* As, for example, Orestes, by the help of Athene, brought to an end the curse of the Tantalidae, and his descendants were prospered. *γενέα* and *γένος* have the same sense. *Cf. νέκυν νεκρῶν* in 1067. — *ἐρείπει*: *sc. γενέαν*.

597. *ἔχει λύσιν*: = *λύει*. *Cf. O. T. 568, οὐκ ἔρευναν ἐσχέτε.* *Aj. 564, δυσμενῶν θήραν ἔχων.* The subj. is *γένος*, *ἀλλ' ἐρείπει θεῶν τις* being parenthetic.

Others, not so well, supply *θεός* as subj.

599. Instead of a concessive or temporal clause, *though light, etc.*, or *when light, etc.*, we have a co-ord. const. *αὐ* makes the connection.

600. *ἐσχάτας ρίζας*: lit. *last roots*, *ρίζα* for *branch, scion* of the house. Antigone and Ismene were the last hope for the growth of the family. — *ἐτέτατο φάος*: *cf. Phil. 830, τάδ' αἴγλαν & τέταται ταῦν.* *φάος* is a figure freq. used for deliverance and hope. *Cf. Hom. Il. xviii. 102*, where Achilles says, *οὐδέ τέ Πατρόκλῳ γενόμην φάος οὐδὲ ἐτάροσιν τοῖς ἄλλοις. Verg. Aen. ii. 281, “O Lux Dardaniae.”*

601. *κατά*: belongs to *ἀμῷ*. The Schol. explains *καταμῷ* by *θερίζει καὶ ἐκκόπτει*. — *ντν*: i.e. *τὴν ρίζαν*.

603. *κοπὶς*: while the gods of the lower world are not represented with a scythe or sickle as a symbol of their functions (like our “Father Time” or “Death”), yet the figure is so natural that the expression *mow down* or *cut off* is often said of the gods and of men. *Cf. Aesch. Suppl. 637, “Αρη τὸν θερίζοντα βροτόν.* *Cf. also Agam. 1655, τάδ' ἐξαμῆσαι δύστηνον θέρος.* In Soph., Frg. 767, a *μάκελλα* is attributed to Zeus, and Eur., *Or. 1398*, has *ξίφεσιν σιδαρέοισιν “Αιδα.*

Στροφὴ β'.

605 τεάν, Ζεῦ, δύνασιν τίς ἀνδρῶν ὑπερβασία κατάσχοι,
 τὰν οὐθ' ὕπνος αἱρεῖ ποθ' ὁ πανταγρεὺς οὗτ'
 ἀκάματοι θέοντες μῆνες, ἀγήρως δὲ χρόνῳ
 610 δυνάστας κατέχεις Ὄλυμπου μαρμαρόεσσαν αἴγλαν.
 τό τ' ἔπειτα καὶ τὸ μέλλον
 καὶ τὸ πρὸν ἐπαρκέσει

605. W. σὰν ἄν.

612 f. W. ἐπαρκέσαι νόμον. ὁ δὲ οὐδὲν ἔρπει
 θνατῶν βίοτος πάμπολις, ἐκτὸς ἄτας.

603. λόγου ἄνοια: lit. *folly of judgment*. Cf. 99.

604. φρενῶν ἔρινός: *infatuation of mind*; explained in 622–624. ἔρινός is the power which drives men into destruction. When one with eyes wide open freely goes to one's own death (as Antigone from her sense of duty), it appears to the mere looker-on like an infatuation inspired by some demoniac power, and that is ἔρινός.

605. τεάν: Hom. and Dor. for σάν. Found also in *Il.* 1091, τεῶν ἔχθρῶν, Aesch. *Sept.* 105, τεάν γάν, and in a few more places. — κατάσχοι: can restrain. The potential opt. with ἄν omitted is Hom. Cf. *Od.* iii. 231, δεῖα θεός γ' ἔθέλων καὶ τηλόθεν ξνδρα σαύσαται. *Il.* xxii. 348, οὐκ ἔσθ' θς σῆς γε κύνας κεφαλῆς ἀπαλάλκοι. Occasionally also in Att. Cf. Aesch. *Choeph.* 594, ὑπέρτολμον ἀνδρὸς φρόνημα τίς λέγοι; Eur. *Arc.* 52, ἔσθ' ὅπως Ἀλκηστις ἐς γῆρας μόλοι;

607. τάν: the oblique cases of the art. are used by the tragedians also as rels. — πανταγρεύς: the all-catching, i.e. the one who seizes upon all. πανδαμάτωρ is the Hom. epithet of sleep. ἄγρεύς, hunter, is applied to several divinities and to things. The compound πανταγρεύς is not found, but

πανταγρεύς is. Cf. παναγρέος Μοίρης, Paulus Silentarius, *Anth. Pal.* Similar to πανταγρεύς are παντάρχης, πανόπτης, κτέ.

608. ἀκαματοι: for the quantity of ἄ, see on 339. — θέοντες: i.e. they run their course unwearying.

609. ἀγήρως: Zeus is represented also in art as a man in the full maturity of his powers. — χρόνῳ: dat. of means; a potentate whose power is untouched by age. With this noble description of the majesty of Zeus, Blackwell compares the sublime words of the Apostle Paul in 1 Tim. vi. 15, 16, διακάροις καὶ μόνος δυνάστης, δι βασιλεὺς τῶν βασιλευόντων, καὶ Κύριος τῶν κυριεύοντων, δι μόνος ἔχων ἀθανασίαν, φῶς οἰκῶν ἀπρόσιτον.

611 f. τό τ' ἔπειτα κτέ.: these adv. clauses express duration. ἔπειτα of the time immediately following, μέλλον of the more distant future. The Schol. on ἔπρηξας καὶ ἔπειτα, *Il.* xviii. 357, has τὸ δὲ ἔπειτα ἀντὶ τοῦ παραυτίκα νῦν. Cf. Eur. *Iph. Taur.* 1264, τά τε πρῶτα τά τ' ἔπειτος ἢ τ' ἔμελλε τυχεῖν. The present is called by the grammarians δὲ ἐνεστώς, tempus instans. We may transl. both in the present and in the future and in the past this law will be found to prevail. The expres-

νόμος ὅδ'· οὐδὲν ἔρπει
θνατῶν βιότῳ πληγμελές ἐκτὸς ἄτας.

'Αντιστροφὴ β'.

615 ἀ γὰρ δὴ πολύπλαγκτος ἐλπὶς πολλοῖς μὲν ὄνησις
ἀνδρῶν,
πολλοῖς δ' ἀπάτα κουφονόων ἔρωτων·
εἰδότι δ' οὐδὲν ἔρπει, πρὶν πυρὶ θερμῷ πόδα τις
620 προσαύσῃ. σοφίᾳ γὰρ ἔκ του κλεινὸν ἔπος πέφανται·
τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν
τῷδ' ἔμμεν ὅτῳ φρένας
θεὸς ἄγει πρὸς ἄταν.

sion is condensed like that in Dem. *De Corona*, § 31, ὑπὲρ οὖ καὶ τότε καὶ νῦν καὶ ἀεὶ δύολογῶ καὶ πολεμεῖν καὶ διαφέρεσθαι τούτοις.

613 f. *Nothing that is sinful touches the life of mortals without harm; i.e. all that is out of harmony (πληγμελές) with the sovereignty of Zeus, all οὐδοῖς, brings ruin to man's life.* Cf. Plat., *Laws*, 731 d, τῷ δὲ . . . πληγμελεῖ καὶ κακῷ ἐφίέναι δεῖ τὴν ὁργήν.

615. The reason (*γάρ*) of the foregoing is not contained in the first sent., which stands instead of a concessive clause, *although hope, etc.*, but in *πολλοῖς ἀπάτα*. — *ὄνησις*: in the pred. So also *ἀπάτα*.

617. *ἔρωτων*: subjective gen. "The deception that is born of foolish desires gives to many men hope."

618. *οὐδέν*: obj. of *εἰδότι*; the subj. of *ἔρπει* is ἡ ἀπατῶσα ἐλπὶς, i.e. ἡ ἀπάτη or ἡ ἔπη. W. and Bl. connect *οὐδέν* with *ἔρπει*, *nothing befalls a person aware before, etc.*, the sense of which is not at all clear.

620. *προσαύσῃ* : προσαύω, scorch,

is found only here, though *ἄνω* and compounds with *ἄν-*, *ἄφ-*, *ἴξ-*, *κατ-*, and *ἐν-* occur. The same figure in Hor. *Od.* II. 1, 7, "incedis per ignes suppositos cineri doloso." Cf. also *Phil.* 1260, *ἴσως ἀν* ἐκτὸς κλαυμάτων *ἔχοις πόδα*. For the omission of *άν* with *πρίν*, see GMT. 67, 1, and 66, 4, n.

621. *πέφανται* : *has been uttered.* Cf. *Trach.* 1, *λόγος ἔστ' ἀρχαῖος ἀνθράπων φανέσται*.

622 ff. "Whom the gods would destroy they first make mad." Cf. *Theognis*, 403 ff., *πολλάκι δ' εἰς ἀρετὴν σπεύσει ἀνήρ, κέρδος διζήμενος, ὃν τινα δαίμων πρόφρων εἰς μεγάλην ἀμπλακίην παράγει, καὶ οἱ ἔθηκε δοκεῖν & μὲν ἢ κακά, ταῦτ' ἀγάθ' εἶναι εὐμαρέως, & δ' ἀν ἢ χρῆσιμα, ταῦτα κακά.* Milton, *Sams. Agon.* 1683, "So fond are mortal men, Fall'n into wrath divine, As their own ruin on themselves t' invite, Insensate left, or to sense reprobate, And with blindness internal struck."

622. *ἔμμεν*: this Hom. form occurs nowhere else in dramatic poetry.

625 πράσσει δ' ὀλίγιστον χρόνον ἐκτὸς ἄτας.

ὅδε μὴν Αἴμων, παιδῶν τῶν σῶν
νέατον γέννημ· ἀρ' ἀχνύμενος
τῆς μελλογάμου τάλιδος ἥκει
μόρον Ἀντιγόνης,
630 ἀπάτας λεχέων ὑπεραλγῶν;

SIXTH SCENE. CREON. Two SERVANTS. HAEMON.

Ἐπεισόδιον γ'.

ΚΡΕΩΝ.

τάχ' εἰσόμεσθα μάντεων ὑπέρτερον.
ῳ πᾶν, τελείαν ψῆφον ἀρα μὴ κλύων
τῆς μελλονύμφου πατρὶ θυμαίνων πάρει;
ἢ σοὶ μὲν ἡμεῖς πανταχῇ δρῶντες φίλοι;

625. πράσσει: *fares*; in this sense commonly with some adv. or adj., instead of which we have here *ἐκτὸς ἄτας*. Cf. Ar. *Equit.* 548, *ὧν δὲ ποιητὴς ἀπίγχαιρων κατὰ νοῦν πράξας*. — ὀλίγιστον χρόνον: *the very smallest space of time*. — ἄτας: the repetition of this word (cf. 583) lends an impressive emphasis to the close of the ode.

626. ὅδε: see on 155.

627. νέατον: *the latest born* and the last to survive, since the older Megareus had given his life as a sacrifice. Cf. 1301 f.

628. μελλογάμου τάλιδος: *intended bride*. The adj. is not superfluous, and is formed like μελλονύμφου below.

629. μόρον: the accus. after ἔχνυσθαι is rare.

630. ἀπάτας λεχέων: *the disappointment of his nuptials*. ἀπάτας is gen. of cause.

631. Haemon comes from the city and enters at the right of the spectators.—μάντεων: *i.e.* better than a seer would tell us. The anticipation expressed by the Chorus is unpleasant to Creon; hence his impatient and sharp manner.

632. τελείαν: *final, irrevocable*. — ἀρα μὴ: *can it be that . . . ?* expressing doubt mingled with surprise. The emphasis falls on θυμαίνων, and the answer desired is no, but that feared is yes. Cf. El. 446, *ἀρα μὴ δοκεῖς λυτήρι' αὐτῇ ταῦτα τοῦ φόνου φέρειν*;

633. τῆς μελλονύμφου: obj. gen. with ψῆφον. See on 11. W. joins it, with θυμαίνων as gen. of cause.

634. μέν: makes σοὶ emphatic; to you, in distinction from the citizens and Antigone. With ἡμεῖς supply ἐσμέν. — πανταχῇ δρῶντες: *i.e.* whatever we do. Cf. A.J. 1269, *ώς ἂν ποιήσῃς, πανταχῇ χρηστός γένεσει*.

ΑΙΜΩΝ.

635 πάτερ, σός είμι, καὶ σύ μοι γνώμας ἔχων
χρηστὰς ἀπορθοῖς, αἷς ἔγωγ' ἐφέψομαι.
ἔμοὶ γάρ οὐδεὶς ἀξίως ἔσται γάμος
μείζων φέρεσθαι σοῦ καλῶς ἡγουμένου.

ΚΡΕΩΝ.

οὗτω γάρ, ὁ παῖ, χρὴ διὰ στέρνων ἔχειν,
640 γνώμης πατρώας πάντ' ὅπισθεν ἔσταναι.
τούτου γάρ οὕνεκ' ἄνδρες εὐχονται γονὸς
κατηκόους φύσαντες ἐν δόμοις ἔχειν,
ὅς καὶ τὸν ἔχθρὸν ἀνταμύνωνται κακοῖς,
καὶ τὸν φίλον τιμῶσιν ἐξ ἵσου πατρί.
645 ὅστις δ' ἀνωφέλητα φιτύει τέκνα,
τί τόνδ' ἀν εἴποις ἄλλο πλὴν αὐτῷ πόνους

646. W. πέδας.

635. Haemon begins the interview with filial submission, and hopes to persuade his father to change his views; still he gives an intimation of his real feeling by saying *if you have* (*ἔχων*) and *if you guide well* (*καλῶς ἡγουμένου*). Creon, however, takes both in the sense of *since you, etc.*

636. *ἀπορθοῖς*: *you direct (me).* Some take this as an opt. of wishing, *may you direct me;* thus Haemon expresses himself with continued ambiguity.

637. *ἄξιως*: *worthily, properly.*

638. *φέρεσθαι*: depends on *μείζων*, like *ἥσσω λαβεῖν*, 439, and similar expressions. The Schol. explains by *οὐδεῖς μοι προκριθήσεται γάμος τῆς σῆς ἀρχῆς*.

639. *γάρ*: in the connection there is an ellipsis of something like *this is right, true.* — *διὰ στέρνων ἔχειν*: lit. *to have one's self throughout one's breast,*

i.e. thus ought one to think in one's heart. What follows is explanatory of *οὗτω* and in appos. with *ἔχειν*.

641. *τούτου οὕνεκα*: anticipates the clauses *ὡς . . . ἀνταμύνωνται . . . καὶ . . . τιμῶσιν.*

642. *κατηκόους*: *obedient.* — *φύσαντες ἔχειν*: *that they may beget and have.* See on 22.

643. *τὸν ἔχθρόν*: their father's enemy is meant.

644. *ἐξ ἵσου πατρί*: *i.e. as the father does.* The sentiment here expressed finds ample illustration in Greek literature. To return good for good and evil for evil, to love friends and to hate enemies, was the commonly accepted rule of the ancient world.

646. *τί ἄλλο*: obj. of *εἴποις*, which takes a double accus. (*εἰπεῖν τί τινα*), *τόνδε* being the pers. obj.

φῦσαι, πολὺν δὲ τοῖσιν ἔχθροῖσιν γέλων;
μή νύν ποτ', ὁ παῖ, τὰς φρένας γ' ὑφ' ἡδονῆς
γυναικὸς οὖνεκ' ἐκβάλῃς, εἰδὼς ὅτι
650 ψυχρὸν παραγκάλισμα τοῦτο γίγνεται,
γυνὴ κακὴ ξύνευνος ἐν δόμοις. τί γὰρ
γένοιτο ἀν ἔλκος μεῖζον ἢ φίλος κακός;
ἀλλὰ πτύσας ὥσει τε δυσμενῆ μέθεις
τὴν παῖδ' ἐν Ἀιδου τήνδε νυμφεύειν τινί.
655 ἐπεὶ γὰρ αὐτὴν εἴλον ἐμφανῶς ἐγὼ
πόλεως ἀπιστήσασαν ἐκ πάσης μόνην,
ψευδῆ γ' ἐμαυτὸν οὐ καταστήσω πόλει,
ἀλλὰ κτενῷ. πρὸς ταῦτ' ἐφυμνείτω Δία
ξύναιμον· εἰ γὰρ δὴ τά γ' ἐγγενῆ φύσει

648. W. δὲ ἡδονὴν.

659. W. τὰ συγγενῆ.

648. *ὑφ' ἡδονῆς*: *under the influence of pleasure.*650. *This is a chilling object of embrace.* παραγκάλισμα is an instance of the freq. poetic use of an abstract for a concrete and a neut. for a personal subst. So κῆδενμα (*O. T.* 85) for κηδεστής, δύσθεον μίσημα (*El.* 289). See on *ἄλημα*, 320.651. *γυνή*: in appos. with *τοῦτο*, which conforms in gender to the pred. noun. — *γάρ*: Creon supports his admonition by a fact which the unwedded Haemon might know from his own experience in the relations of friendship. The bad wife is as harmful as a bad friend.652. *ἔλκος*: *ulcer.* “Wife, friend, You hang like ulcers on me.” Shirley’s *Love’s Cruelty*, iii. 4.653. *πτύσας*: *abs.*, = *ἀποπτύσας*, with loathing. *ώσει δυσμενῆ* forms the second clause, hence *τέ*. Some join *τέ* with *ώσει*, as in Epic usage, but this would be anomalous in Att. *ώσει*is found but once more in Soph., *sc. El.* 234, *μάτηρ ὄντει τις πιστά.*654. *νυμφεύειν τινί*: “*quānquam vulgo significat uxorem dare alicui tamē cum alibi tum hic et infra* 816, *Ἄχέροντι νυμφεύσω, valeat uxorem dari alicui sive nubere alicui.*” Wund. The sarcasm is evident.655. *ἐμφανῶς*: *join with ἀπιστήσασαν.*657. *ψευδῆ γε*: “if she has the boldness to disobey, I shall certainly not break my word to the state in failing to execute my threat of punishment.”658. *πρὸς ταῦτα*: *in view of this, therefore.* — *ἐφυμνείτω κτέ.*: *let her invoke against me Zeus, who presides over kindred.* For *ἐφυμνεῖν*, cf. 1305. The allusion is to what Antigone has said in 450 ff. See also 487.

659. The connection of thought is as follows: “I must punish her, for if I tolerate insubordination within

660 ἀκοσμα θρέψω, κάρτα τοὺς ἔξω γένους.
 ἐν τοῖς γὰρ οἰκείοισιν ὅστις ἔστ’ ἀνὴρ
 χρηστός, φανεῖται κάν πόλει δίκαιος ὁν.
 ὅστις δ’ ὑπερβὰς ἢ νόμους βιάζεται
 ἢ τούπιτάσσειν τοῖς κρατύνοντιν νοεῖ,
 665 οὐκ ἔστ’ ἐπαίνου τοῦτον ἔξ ἐμοῦ τυχεῖν.
 ἀλλ’ ὃν πόλις στήσειε, τοῦδε χρὴ κλύειν
 καὶ σμικρὰ καὶ δίκαια καὶ τάναντία.
 καὶ τοῦτον ἀν τὸν ἄνδρα θαρσοίην ἐγὼ
 καλῶς μὲν ἄρχειν, εὖ δ’ ἀν ἄρχεσθαι θέλειν,
 670 δορός τ’ ἀν ἐν χειμῶνι προστεταγμένον

669. W. brackets.

670. W. δόρους.

my house, then surely I shall be obliged to do so outside; for only he who treats his own kin justly (*i.e.* with severity when they do wrong) will also be just in the affairs of the state. The lawful ruler should be obeyed in all things. The man who obeys law and authority will make a good ruler and a good comrade in battle. Obedience to law on the part of both ruler and subject can alone save the state from the greatest of evils.”

661. *τοῖς οἰκείοισιν*: neut. “Creon characteristically relies on commonplace maxims.” Camp.

663. *ὑπερβάς*: *in his presumption*, which shows itself in the two ways specified. Cf. *ὑπερβασία*, 605. — *Βιάζεται*: *acts in defiance of the laws*. See on 59.

664. *τούπιτάσσειν*: obj. of *νοεῖ*.

666. *στήσειε*: we should regularly have *ὅν* *ἄν στήσῃ*. See GMT. 63, 4 b. The opt. makes the idea more general, *i.e.* if the state should appoint any one. Cf. O. T. 314, *ἄνδρα δ’ ὠφελεῖν ἀφ’ ὅν ἔχοι τε καὶ δύνατο, καλ-*

λιστος πόνος. Nauck thinks that the poet in this expression betrays the Athenian republican, who sympathizes with the political sentiment of his contemporaries; for Creon was ruler simply by virtue of hereditary right.—*κλύειν*: *to obey*.

667. *τάναντία*: *i.e.* *μεγάλα καὶ κλέικα*. Cf. Seneca, *Med.* 195, *aequum atque iniustum regis imperium feras*. The Schol. on Aesch. *Prom.* 75, *δοῦλε, δεσποτῶν ἄκονε καὶ δίκαια κλέικα*. What the proverb says of slaves Creon in the spirit of a despot applies to freemen.

668 f. *τοῦτον τὸν ἄνδρα*: *i.e.* the man who obeys. — *ἄρχειν*: “supply ἄν from *ἄν θέλειν*. The pres. inf. with *ἄν* is used instead of *ἄρξειν, θελήσειν*.” Weckl. Solon’s maxim was, *ἄρχε πρῶτον μαθὼν ἄρχεσθαι*.

670. *δορός ἐν χειμῶνι*: *in the storm of battle*. Cf. Eur. *Phoen.* 859, *ἐν γὰρ κλέδωνι κείμεθα δορός Δαναιδῶν*. “Where danger threatens; I rejoice in the *storm of spears*.” Ossian’s *Fingal*, Bk. iii. Cf. *Tempestas telorum*.

μένειν δίκαιον κάγαθὸν παραστάτην.
 ἀναρχίας δὲ μεῖζον οὐκ ἔστιν κακόν·
 αὕτη πόλεις τ' ὅλλυσιν, ἥδ' ἀναστάτους
 οἴκους τίθησιν, ἥδε συμμάχου δορὸς
 675 τροπὰς καταρρήγνυσι. τῶν δ' ὄρθουμένων
 σφέζει τὰ πολλὰ σώμαθ' ἡ πειθαρχία.
 οὔτως ἀμυντέ· ἔστὶ τοῖς κοσμουμένοις,
 κοῦτοι γυναικὸς οὐδαμῶς ἥστητέα.
 κρείσσον γάρ, εἴπερ δεῖ, πρὸς ἀνδρὸς ἐκπεσεῖν,

673. W. ἥδ' ἀναστάτους.

Verg. *Aen.* xii. 284. — προστεταγμένον: placed at his post.

671. **δίκαιον κτέ.**: a staunch and trusty comrade.

672. In the contrast drawn here between the results of ἀναρχία and πειθαρχία, Soph. may have had in mind the famous Elegiac of Solon, ἴποθήκη εἰς Ἀθηναῖον, in which a similar contrast is drawn between δυνομία and εὐνομία. Cf. Bergk's *Lyric Anthology*, Solon, Frg. 4 (18).

673. **πόλεις τε**: as though καὶ or τέ were to follow. So καὶ in 296. In αὕτη . . . ἥδε . . . ἥδε we have an instance of anaphora similar to τοῦτο . . . τόδε . . . τόδε in 296 ff.

674. **συμμάχον δορός**: of the allied spear, i.e. of allies in battle. Cf. Eur. *Herc. Fur.* 1165, σύμμαχον φέρω δόρῳ.

675. **τροπὰς καταρρήγνυσι**: causes routs by breaking the ranks. *τροπὰς* is accus. of effect. See G. 159, n. 3; H. 714. Cf. Hom. *Il.* xx. 55, ἐν δ' αὐτοῖς ἔριδα ρήγνυντο βαρεῖαν. Eur. *Suppl.* 710, ἔρηξε δ' αἰδῆν. Our Eng., to break a hole. The thought is, insubordination leads to the defeat, not of the enemy, but of forces that are allied; auxiliaries do not avail against

want of discipline. — **τῶν ὄρθουμένων**: of those who stand firm. Cf. Xen. *Cyr.* iii. 3. 45, εἰδὼς ὅτι οἱ μὲν νικῶντες σώζονται, οἱ δὲ φεύγοντες ἀποθήσκουσιν μᾶλλον τῶν μεντότων. Others interpret, of those who are guided aright, i.e. the obedient, in allusion to ἀπορθοῖς, 636. The Schol., τῶν ὀρχομένων.

676. **τὰ πολλὰ σώματα** := τὸν πολλούς. The more exact σώματα is used because the preservation of the body is esp. in mind.

677. **οὔτως**: so, as I have been saying. Creon now makes the application to the present situation. — **ἀμυντέα**: the plur. for the sing., a freq. use in adjs. and prons. — **τοῖς κοσμουμένοις**: what has been ordained, public order; neut. plur. See on 447. For the thought, cf. Thuc. iii. 67. 6, ἀμύνατε τῷ τῶν Ἐλλήνων νόμῳ.

678. **γυναικός**: gen. with verb of inferiority. See G. 175, 2; H. 749.

679. **κρείσσον**: sc. ἔστιν. For this sentiment, so prevalent in antiquity, cf. 525. Eur. *El.* 930, καίτοι τόδ' αἰσχρόν προστατεῖν γε δωμάτων γυναικά, μὴ τὸν ἄνδρα. — **ἐκπεσεῖν**: lit. to fall from, i.e. one's place; hence, to be defeated.

680 κούκ ἀν γυναικῶν ὥστονες καλούμεθ' ἄν.

ΧΟΡΟΣ.

ἡμῖν μέν, εἰ μὴ τῷ χρόνῳ κεκλέμμεθα,
λέγειν φρονούντως ὅν λέγεις δοκεῖς πέρι.

ΑΙΜΩΝ.

πάτερ, θεοὶ φύουσιν ἀνθρώποις φρένας,
πάντων ὅστις κτημάτων ὑπέρτατον.
685 ἐγὼ δ' ὅπως σὺ μὴ λέγεις ὥρθως τάδε
οὐτ' ἀν δυναίμην μῆτ' ἐπισταίμην λέγειν·
γένοιτο μένταν χάτερῷ καλῶς ἔχον.
σοὶ δ' οὖν πέφυκα πάντα προσκοπεῖν ὅσα
λέγει τις ἡ πράστει τις ἡ ψέγειν ἔχει.

680. *ἄν . . . ἄν*: opt. in a mild exhortation. See GMT. 52, 2, n.

681. *μέν*: see on 498. — *τῷ χρόνῳ*: by our age. A similar use in 729. The Chorus may have in mind what Creon has said in 281. — *κεκλέμμεθα*: in the sense of *deceive*. So in 1218.

682. *ῶν*: i.e. λέγειν περὶ (*τούτων, περὶ*) διν λέγεις. The Chorus of venerable men cannot but approve what Creon has said about obedience and anarchy.

683. Haemon, like the Chorus, concedes that the general sentiments expressed by Creon are not to be disputed; but he places in opposition the public opinion, which sides with Antigone. Bl. observes that the distastefulness of the observations of Haemon is judiciously tempered and disguised by the dutiful and respectful feeling that pervades them. — *φρένας*: *wisdom, good sense*. The same meaning in 648, to which there is a covert allusion.

684. *ὑπέρτατον*: in appos. with *φρέ-*

νας, in gender agreeing with *κτημάτων*. Cf. 1050. For the thought, cf. Aesch. *Agam.* 927, *τὸ μὴ κακῶς φρονεῖν θεοῦ μέγιστον δῶρον*.

685. *ὅπως σὺ μὴ λέγεις κτέ*: obj. of λέγειν. For *ὅπως*, see GMT. 78, 1. The use of *μὴ* may be due to the influence of the following opts. So Prof. Gildersleeve, *Amer. Jour. of Philol.* i. p. 51. See Kühn. 513, 3. — *τάδε*: the entire speech of Creon.

686. *μῆτε*: with opt. of wishing. — *λέγειν*: the use of this word after λέγεις is pointed, as if Haemon meant, I will not say it, though I think it.

687. *μένταν* = *μέντοι ἄν*. — *χάτερῷ*: he refers, of course, to himself. — *καλῶς ἔχον*: sc. τι, something that is well. He means, another may be found to have a sound opinion also (as well as you).

688. *σοὶ δ' οὖν κτέ*: but, at any rate (whether I have a good judgment or not), I am naturally in a position to take note in your interest (*σοὶ* of, etc.

690 τὸ γὰρ σὸν ὅμιλα δεινὸν ἀνδρὶ δημότῃ
 λόγοις τοιούτοις, οἵσι σὺ μὴ τέρψει κλύων·
 ἐμοὶ δ’ ἀκούειν ἔσθ’ ὑπὸ σκότου τάδε,
 τὴν παῖδα ταύτην οἵ δόδύρεται πόλις,
 πασῶν γυναικῶν ὡς ἀναξιωτάτη
 695 κάκιστ’ ἀπ’ ἔργων εὐκλεεστάτων φθίνει,
 ἥτις τὸν αὐτῆς αὐτάδελφον ἐν φονᾶις
 πεπτῶτ’ ἄθαπτον μήθ’ ὑπ’ ὡμηστῶν κυνῶν
 εἴσασ’ ὀλέσθαι μήθ’ ὑπ’ οἰωνῶν τινος·
 οὐχ ἥδε χρυσῆς ἀξία τιμῆς λαχεῖν;
 700 τοιάδ’ ἐρεμνὴ σūγ’ ἐπέρχεται φάτις.
 ἐμοὶ δὲ σοῦ πράσσοντος εὔτυχῶς, πάτερ,

690. **δεινόν**: followed by the dat. of interest and the dat. of cause; *because of such words*. Cf. 391.

691. **οἷς**: for *οἷοις*, the exact correlative.—**μὴ τέρψει**: for *μὴ* with the indic., see GMT. 58, 3; H. 913. Bell. takes the rel. clause as a final one, and thus accounts for *μὴ*. But the people do not say these things *in order that* they may be reported to the king. Cf. 700. The sense of the entire passage is, the common citizen shuns your look because he entertains sentiments which you would not enjoy to hear uttered.

692. **ὑπὸ σκότου**: The Schol., *λαθ-ραῖς*.—**ἔστι**: = *ἔξεστι*.

693. **οἰλα**: cognate accus., *such lament as the city makes over*.

694. **ώς**: (*saying*) *that*. What follows is the reported utterance of the citizens.

695. **ἄπο**: *in consequence of*. The occurrence of the triple sup. is worthy of notice.

696. **ἥτις κτέ**: gives the reason for *ἀπ’ ἔργων κτέ*. in the view of the citizens.

697. **ἄθαπτον**: pred. with *ὸλέσθαι*, which is not used of death alone. Or, with *πεπτῶτα* it may be directly joined with *αὐτάδελφον*. — **μήτε**: the rel. clause is causal, and we should expect *ἥτις οὐκ εἴσεν ὀλέσθαι ἄθαπτον οὔτε . . . οὔτε*; instead of this, the neg. is expressed alone with the inf., and it is *μήτε*, because in such clauses the reason may be expressed in the form of a cond., i.e., *ὅς (ὅστις) μή = εἰ μή*, equiv. to *ὅτι οὐ*. Cf. O. T. 1335, *τί γάρ έδει γλύκαν δτφ γ' δρῶντι μηδὲν ήν ιδεῖ γλυκύν*; See GMT. 65, 4.

699. **ἥδε**: i.e. *such a one as this*.—**χρυσῆς**: *χρυσῶν* is applied to anything that is glorious or splendid. Cf. O. T. 158, *χρυσέας ἐλπίδος*.

700. **ἐρεμνή**: *dark, secret*, as *ὑπὸ σκότου* above.—**ἐπέρχεται**: sc. *ἐμοί*, repeating the idea of 692. Or, better, sc. *πόλιν, goes on its way, spreads, through the city*. Cf. *ἐπιδραμῆ*, 580. Aesch. *Suppl.* 560, *λειμῶνα ἐπέρχεται θδωρ τὸ Νείλον*.

701. **σοῦ πράσσοντος εὔτυχῶς**: the poet might have used *τῆς σῆς εὔτυχιας*. Similar is *σοῦ καλῶς ἡγουμένου*, 638.

οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.
 τί γὰρ πατρὸς θάλλοντος εὐκλείας τέκνοις
 ἄγαλμα μεῖζον, ἢ τί πρὸς παιδῶν πατρί;
 705 μὴ νῦν ἐν ἥθος μοῦνον ἐν σαυτῷ φόρει,
 ὡς φῆς σύ, κούδεν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.
 ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,
 ἢ γλωσσαν, ἢν οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,
 οὗτοι διαπτυχθέντες ὠφθησαν κενοί.
 710 ἄλλ' ἄνδρα, κεῖ τις ἢ σοφός, τὸ μανθάνειν
 πόλλ' αἰσχρὸν οὐδὲν καὶ τὸ μὴ τείνειν ἄγαν.
 ὁρᾶς παρὰ ρέιθροισι χειμάρροις ὅσα
 δένδρων ὑπείκει, κλῶνας ὡς ἐκσῳζεται.

706. W. κούδεν ἄλλο τοῦτο.

702. *τιμιώτερον*: more valued.

703. *εὐκλείας*: gen. with the comp. For what greater delight have children than the renown of a prosperous father.

704. *πρὸς παιδῶν*: on the part of children.—*νῦν*: used in the sense of the illative *νῦν* by the poets metri gratia, like ἄρα for ἄρα. But many critics deny this.

705. *ἥθος*: sentiment, conviction. The more usual word would be *γνώμη* or *δόξα*.

706. *ώς*: the rel. pron. ὃ would be the regular use.—*τοῦτο* is added because of the loose correlation of the clauses.—*ὀρθῶς ἔχειν*: in appos. with *ἥθος*.

709. *οὗτοι*: plur., because of the general notion in *ὅστις*.—*διαπτυχθέντες*: Schol., ἀνακαλυψθέντες, i.e. when we can thoroughly see through them.—*ὠφθησαν*: are found to be. Gnomic aor. Theognis, the elegiac poet, whose gnomic verses were familiar to the Athenian youth, says, 221 ff., *ὅστις τοι δοκέει τὸν πλησίον ίδενται οὐδέν,* ἄλλ'

αὐτὸς μοῦνος ποικίλα δήνε' ἔχειν, κεῖνός γ' ἀφρων ἔστι, νόου βεβλαμμένος ἐσθλοῦ.

710 f. Const., τὸ ἄνδρα μανθάνειν πολλὰ καὶ τὸ μὴ τείνειν ἄγαν οὐδὲν αἰσχρόν (ἔστιν).—For εἰ with the subjv., see GMT. 50, n. 3.—*τείνειν*: in the sense of be firm. The metaphor in *τείνειν* naturally suggests what follows.

712. Haemon now unconsciously turns Creon's principles, inculcated in like manner by means of similes (473), against his father. Thus the spectator's attention is directed, as is frequently the case in ancient tragedy, to the hero's ignorance of his own character, by which the tragic conflict is chiefly developed.—*ρέιθροισι*: the larger trees are found by the side of streams and in valleys.—*παρά*: makes an iambus, since in Soph. initial ὁ lengthens a preceding vowel in the arsis. Cf. O. T. 847, *εἰς ἐμὲ ρέπον.* O. C. 900, ἀπὸ ρυτῆρος.—*ὅσα*: the correlative *τοσαῦτα* is to be supplied with ἐκσῳζεται.

τὰ δ' ἀντιτείνοντ' αὐτόπρεμν' ἀπόλλυται.
 715 αὐτῶς δὲ ναὸς ὅστις ἐγκρατῆ πόδα
 τείνας ὑπείκει μηδέν, ὑπτίοις κάτω
 στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται.
 ἀλλ' εἰκε θυμοῦ καὶ μετάστασιν δίδου.
 γνώμη γὰρ εἰ τις κάπ' ἐμοῦ νεωτέρου
 720 πρόσεστι, φῆμ' ἔγωγε πρεσβεύειν πολύ,
 φῦναι τὸν ἄνδρα πάντ' ἐπιστήμης πλέων·
 εἰ δ' οὖν, φιλεῖ γὰρ τοῦτο μὴ ταύτη ρέπειν,
 καὶ τῶν λεγόντων εὑ̄ καλὸν τὸ μανθάνειν.

718. W. ἀλλ' εἰκε μύθῳ.

714. **κλῶνας**: note the antithesis: these save their branches, those are destroyed root and branch. For the image, cf. Webster's *Appius and Virginia*, p. 203 (iii. 2):—

"The bending willow, yielding to each wind,
 Shall keep his footing firm, when the proud
 oak,
 Braving the storm, presuming on his root,
 Shall have his body rent from head to foot."

715. **ναὸς**: the gen. depends on **πόδα**, the *foot-rope of the ship*. **πόδης** is a rope, called by sailors "sheet," fastened to the lower corners of the sail, by tightening or relaxing which the ship's course and speed are controlled. Cf. Eur. *Orest.* 705, *καὶ ναὸς* γὰρ ἐνταθεῖσα πρὸς βίλαν ποδὶ ἔβαψεν, ἔστη δὲ ἀδηλὸς ἦν χαλᾶ πόδα. — **ἐγκρατῆ**: is used proleptically, i.e. ὥστε ἐγκρατῆ εἶναι, stretched so as to be taut.

716. **ὑπείκει**: refers back to 713. — **μηδέν**: this neg. is used because the sent. is indef.

717. **στρέψας κάτω**: sc. τὴν ναῦν.

718. **εἰκε**: *give way, yield.* This remark is pointed after Creon has used **ὑπείκει** twice. — **θυμοῦ . . . δίδου**: *and grant a change of temper, i.e. give up your anger.* The position of **καὶ** is unusual, unless we take **θυμοῦ** with both **εἰκε** and **μετάστασιν**; yet cf. Ar. *Acharn.* 884, *τρέδε κηπιχάριτται τῷ* ξένῳ. Some prefer to take **θυμοῦ** with **εἰκε** alone, *draw back from your anger*; but **μετάστασιν** alone is too vague. Cf. Eur. *Androm.* 1003, οὐδέ νυν μετάστασις γνώμης ὀνήσει.

719. **κάπ' ἐμοῦ**: *from me also.*

720. **πρεσβεύειν**: i.e. **πρεσβύτερον εἶναι**, Lat. *antiquius esse*. The inf. clause that follows is the subj.

722. **εἰ δὲ οὖν**: sc. **μὴ τοιῶντος** ἔφυ. — **φιλεῖ**: see on 493. — **ταύτῃ**: adv.

723. Const., **καλὸν** (**ἐστι**) **καὶ τὸ τῶν εὗλον λεγόντων μανθάνειν.** Cf. 1031 f. The sentiment may have been borrowed from Hes. *Op.* 293 ff., **οὐτος μὲν πανάριστος θεὸς αὐτῷ πάντα νοήσηρ φρασσάμενος**, **τά κ' ἔπειτα καὶ ἐσ τέλος θῆσιν ἀμείνων** · **ἐσθιλὸς δὲ αὐτὸς κάκεῖνος θεὸς εἴποντι πίθηται.**

ΧΟΡΟΣ.

ἀναξ, σέ τ' εύκός, εῖ τι καίριον λέγει,
725 μαθεῖω, σέ τ' αὖ τοῦδ' εὖ γάρ εἴρηται διπλῆ.

ΚΡΕΩΝ.

οἱ τηλικοίδε καὶ διδαξόμεσθα δὴ
φρονεῖν ὑπ' ἀνδρὸς τηλικοῦδε τὴν φύσιν;

ΑΙΜΩΝ.

μηδὲν τὸ μὴ δίκαιον· εἰ δ' ἐγὼ νέος,
οὐ τὸν χρόνον χρὴ μᾶλλον ἢ τἄργα σκοπεῖν.

ΚΡΕΩΝ.

730 ἔργον γάρ ἔστι τοὺς ἀκοσμοῦντας σέβειν;

ΑΙΜΩΝ.

οὐδέν ἀν κελεύσαμεν εὔστεβεῖν εἰς τοὺς κακούς.

ΚΡΕΩΝ.

οὐχ ἥδε γὰρ τοιάδε ἐπείληπται νόσω;

ΑΙΜΩΝ.

οὐ φησι Θήβης τῆσδε ὁμόπτολις λεώς.

724. *εύκός*: sc. ἔστιν. — *εἰ*: the Chorus says *εἰ*, as in 681, acc. to the respectful manner of subjects.

725. *μαθεῖν*: sc. αὐτοῦ, Haemon. — *σέ*: Haemon. — *εἴρηται*: impers.

726. *τηλικοίδε... τηλικοῦδε*: shall we indeed who are so old be taught forsooth by one of this age, i.e. by such a youngster as he is? A similar sarcasm is contained in Plato's *Apol.* 25 d, τί δῆτα, δέ Μέλητε; τοσοῦτον σὺ ἐμοῦ σοφάτερος εἶ τηλικούτου ὕντος τηλικόδε ὄν; For the force of *καί*, see on 554.

728. *μηδέν, μή*: the Schol. interprets by *μηδὲν διδάσκον δή μὴ δίκαιον ἔστι σοι μανθάνειν*. This would account for the use of the negs.

729. *τὸν χρόνον*: see on 681. — *τάργα*: *the facts*. Haemon means the truth of his plea, in distinction from his person.

730. "ργον": Creon sharply takes up τὰ ἔργα, but with a slightly altered meaning. *Is it a duty, etc.?* — *ἀκοσμοῦντας*: like *ἄκοσμα* in 660.

731. *οὐδέ*: *not even*, antithetic to *ἔργον*. "I would not even urge, much less do the deed," or perhaps better (with Kyclala) to take *οὐδέ* as simply continuing the statement of Creon, (*no, it is not a duty,*) and *I would not urge, etc.*

732. *τοιάδε*: i.e. τῇ εἰς κακοὺς εὐσέβείᾳ.

ΚΡΕΩΝ.

πόλις γὰρ ἡμῖν ἀμὲ χρὴ τάσσειν ἐρεῖ;

ΑΙΜΩΝ.

735 ὁρᾶς τόδ' ὡς εἰρηκας ὡς ἄγαν νέος;

ΚΡΕΩΝ.

ἄλλω γὰρ η̄ μοὶ χρή με τῆσδ' ἄρχειν χθονός;

ΑΙΜΩΝ.

πόλις γὰρ οὐκ ἔσθ' ἡτις ἀνδρός ἔσθ' ἐνός.

ΚΡΕΩΝ.

οὐ τοῦ κρατοῦντος η̄ πόλις νομίζεται;

ΑΙΜΩΝ.

καλῶς ἐρήμης γ' ἀν σὺ γῆς ἄρχοις μόνος.

734. ημῖν : *pluralis majesticus*, in connection with the sing. ἔμε. Cf. 1092, 1195.—ἀμέ : i.e. & ἔμε.

735. ὡς, ὡς : *how* (with εἰρηκας), as (with νέος). So ὡς occurs twice in the same sent. with different meaning in O. T. 922, ὡς δικοῦμεν βλέποντες ὡς κυβερνήτην.—ἄγαν νέος: sarcastic allusion to 726 f. With the Athenian it was a matter of course that the final decision of state policy lay with the people. But even the kings of the Heroic age were guided by the views of the most respected members of the community and of the army, and, as we see in Hom., were influenced by public opinion. Now, for the first time, Haemon loses his temper as he sees his last hope depart with Creon's refusal to heed the voice of the people.

736. ἄλλω, ἔμοις: dats. of interest. Cf. A.j. 1366 f., ἈΓ. πᾶς ἀνὴρ αὐτῷ

πονεῖ. ΟΔ. τῷ γάρ με μᾶλλον εἰκὸς η̄ μαντῷ πονεῖν; The question in 736, it will be observed, is not quite the same as in 734, where Creon asks, "What right have the people to dictate to me?" Here he asks, by way of excuse for his passion, "Whose wishes am I to consult in ruling this land if not my own?"

737. "That is no state, no community, that is composed of *one man*." Cf. Cic. *de Rep.* iii. 3, "unius erat populus ipse. Ergo ubi tyranus est, ibi... dicendum est plane nullam esse rem publicam." Others interpret ἀνδρός ἔσθ' ἐνός as gen. of possession. Cf. Phil. 386, πόλις γάρ ἔστι πᾶσα τῶν ἥγουμένων. The next verse, 738, fits this much better than the interpretation of W., given above.

739. "You would make an excellent king of a deserted land." Similar use

ΚΡΕΩΝ.

740 ὅδ', ὡς ἔοικε, τῇ γυναικὶ συμμαχεῖ.

ΑΙΜΩΝ.

εἰπερ γυνὴ σύ· σοῦ γὰρ οὖν προκήδομαι.

ΚΡΕΩΝ.

ὦ παγκάκιστε, διὰ δίκης ἵὸν πατρί.

ΑΙΜΩΝ.

οὐ γὰρ δίκαια σ' ἐξαμαρτάνονθ' ὄρῳ.

ΚΡΕΩΝ.

ἀμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων;

ΑΙΜΩΝ.

745 οὐ γὰρ σέβεις, τιμάς γε τὰς θεῶν πατῶν.

ΚΡΕΩΝ.

ὦ μιαρὸν ἥθος καὶ γυναικὸς ύστερον.

ΑΙΜΩΝ.

οὐ τὰν ἔλοις ἥσσω γε τῶν αἰσχρῶν ἐμέ.

ΚΡΕΩΝ.

ὅ γοῦν λόγος σοι πᾶς ὑπὲρ κεύης ὅδε.

οf καλῶς γε in Eur. *Med.* 504, καλῶς γ' ἀνδέξαιντο μὲν οἴκοις, ὅν πατέρα κατέκτανον.

740. He means that Haemon is all the while secretly defending Antigone.

742. *O, base villain, to come into conflict with your father!* For διὰ δίκης, μάχης, ἔχθρας κτέ. τινι λέναι, γίγνεσθαι, see G. 191, IV. 1; H. 795 d. "From this point the altercation becomes more violent, each laying hold upon the other's words, and seeking to turn them into ridicule, or to direct the edge of them against the other." Schn.

743. γάρ: (*yes, I do*) *for*. — οὐ: with

δίκαια, which Haemon uses with sarcastic reference to δίκης. δίκαια ἐξαμαρτάνοντα is modelled after ἀμαρτίαν ἀμαρτάνειν.

744. τὰς ἐμὰς ἀρχὰς: *my own authority.*

745. σέβεις: *abs.; you do not act the part of reverence, since you trample, etc.* — τιμᾶς θεῶν: *i.e. the rites of burial.*

746. ύστερον: *the slave of.* Cf. 680.

747. οὐ τάν: *i.e. οὐ τοι δύ.* The position of γέ shows that ἥσσω τῶν αἰσχρῶν together forms the antithesis to γυναικῶν ύστερον. The thought un-

ΑΙΜΩΝ.

καὶ σοῦ γε κάμοῦ καὶ θεῶν τῶν νερτέρων.

ΚΡΕΩΝ.

750 ταύτην ποτ' οὐκ ἔσθ' ὡς ἔτι ζῶσαν γαμεῖς.

ΑΙΜΩΝ.

ἢδ' οὖν θανεῖται καὶ θανοῦσ' ὀλεῖ τινα.

ΚΡΕΩΝ.

ἢ κάπαπειλῶν ὁδὸς ἐπεξέρχει θρασύς;

ΑΙΜΩΝ.

τίς δ' ἔστ' ἀπειλὴ πρὸς κενὰς γνώμας λέγειν;

ΚΡΕΩΝ.

κλαίων φρενώσεις, ὃν φρενῶν αὐτὸς κενός.

ΑΙΜΩΝ.

757 βούλει λέγειν τι καὶ λέγων μηδὲν κλύειν.

ΚΡΕΩΝ.

756 γυναικὸς ὃν δούλευμα, μὴ κώτιλλέ με.

W. retains the traditional order in 755–757.

derlying this utterance is, I defend her, not because she is my betrothed, but because she has done right.

750. οὐκ ἔσθ' ὡς: *it cannot be that.* Cf. *Phil.* 196, οὐν ἔσθ' ὡς οὐ θεῶν του μελέτη, sc. πονεῖ. But *ὅπως* is more common in this phrase.—ἔτι: with ποτέ modifies γαμεῖς. Cf. *Aj.* 1093, οὐν ἐν ποτ' ἄνδρα θαυμάσαιμ' ἔτι. Others take ἔτι with ζῶσαν.—ζῶσαν: ironical, i.e. you can marry her in Hades if you like. Cf. 654. This renewed threat is called forth by Haemon's mention of the gods of the nether world.

751. Haemon means that he will not survive the death of his betrothed. Creon, however, takes *τινὰ* as pointing

to himself. The indef. *τις* is often used by way of euphemism to indicate a definite person. Cf. *Aj.* 1138, τοῦτ' εἰς ἀντανταν τοῦπος ἔρχεται τινι (i.e. σοι).

752. κάπαπειλῶν: *even threatening.* Haemon had before this made no threat.—θρασύς: pred. adj. See G. 138, n. 7; H. 619.

753. “What I am saying are not threats, but remonstrances against folly.”

754. κλαίων: like οὐ χαίρων in 758.

757. βούλει λέγειν: cf. *Hes. Op.* 721, εἰ δὲ κακὸν εἴπης, τάχα κ' αὐτὸς μεῖζον ἀκούσαις. El. 523, κακῶς σε λέγω κακῶς κλύνοντα πρὸς σέθεν.

756. δούλευμα: see on 320.

ΑΙΓΑΩΝ.

755 εἰ μὴ πατὴρ ἥσθ', εἶπον ἀν σ' οὐκ εὖ φρονεῖν.

ΚΡΕΩΝ.

ἀληθες; ἀλλ' οὐ τόνδ' "Ολυμπον, ἵσθ' ὅτι,
χαίρων ἐπὶ ψύχοισι δεννάσεις ἐμέ.

760 ἄγαγε τὸ μῆσος, ὡς κατ' ὅμματ' αὐτίκα
παρόντι θυήσκῃ πλησίᾳ τῷ νυμφίῳ.

755. In 754 Creon recklessly refuses all advice. Upon this refusal Haemon's response in 757 follows naturally. Then Creon rejoins in 758, "Yes, I do not wish to hear; desist, minion of a woman, from wheedling me." Since hereupon every further utterance on the part of Haemon is evidently useless, nothing is left him but to call this degree of stubbornness "loss of reason." "Were you not my father, I should have said (instead of the milder expression βούλει λέγειν τι κτέ.) that you are not in your right mind." This leads the rage of Creon to burst forth openly. In the traditional order it is impossible to understand how by far the harshest utterance of all (755) could be characterized by Creon with so mild a term as κωτίλλειν. And again, what is there in the comparatively calm expression of 757 that should so violently inflame his anger? From the order adopted we get also a much more suitable use of κωτίλλειν, which as a trans. verb can only mean *coax, talk over with fair words.* — εἶπον: with the inf. in the sense of *say* is unusual. This instance may be added to that given in GMT. 89, 1, n. 1. See also GMT. 15, 2, n. 3.

758. **ἀληθες:** *indeed, really.* Lat. *itane.* An ironical and indignant question. Cf. Shaks. *Jul. Cas.* iv. 3: *Bru.* "Away, slight man!" *Cas.* "Is't possible?" — **τόνδ'** "Ολυμπον": Creon raises his hand to heaven. — **οὐ:** without *μά*, as in *O. T.* 1088, *οὐ τὸν"Ολυμπον ἀπέιρων οὐκ* ἔσει, where also Olympus signifies heaven. For the accus., see G. 163, n. 2; H. 723.

759. **ἐπὶ ψύχοισι:** *ἐπὶ* expresses the accompanying circumstance of *δεννάσειν, with reproaches, abusively.* Cf. 556. Eur. *Troad.* 315, *ἐπὶ δάκρυσι καλ γόσισι καταστένοντ' ἔχεις.* Others, *ἐπὶ* = *insuper*, like *O. C.* 544, *δεντέραν ἔπαισας ἐπὶ νόσῳ νόσον.* Haemon has thus far censured, but now, in his rage, also reproaches his father.

760 f. **ἄγαγε:** addressed to one of the two attendants (*cf. 578*), who goes into the palace to lead forth Antigone. — **τὸ μῆσος:** *the hateful thing.* The use of the abstract noun heightens the contempt. So Philoctetes says to Odysseus, *Phil.* 991, *ἄ μῆσος, οὐλα κάξανευρόσκεις λέγειν.* — **κατ' ὅμματα κτέ.:** with great emphasis the king, in his passion, indicates proximity by the use of three expressions. So in *O. T.* 430, remoteness is expressed by *οὐ πάλιν κύψορρος οἴκων τῶνδ' ἀποστραφεὶς ἀπει;*

ΑΙΜΩΝ.

οὐδῆτ' ἔμοιγε, τοῦτο μὴ δόξῃς ποτέ,
οὐθ' ἥδ' ὀλεῦται πλησία, σύ τ' οὐδαμὰ
τούμὸν προσόφει κράτ' ἐν δόφθαλμοῖς ὁρῶν,
765 ὡς τοῖς θέλουσι τῶν φίλων μαίνη ἔνων.

ΧΟΡΟΣ.

ἀνήρ, ἄναξ, βέβηκεν ἐξ ὀργῆς ταχύς·
νοῦς δ' ἐστὶ τηλικοῦτος ἀλγήσας βαρύς.

ΚΡΕΩΝ.

δράτω, φρονείτω μεῖζον ἢ κατ' ἄνδρ' ίών·
τὰ δ' οὖν κόρα τάδ' οὐκ ἀπαλλάξει μόρουν.

ΧΟΡΟΣ.

770 ἄμφω γὰρ αὐτὰ καὶ κατακτεῖναι νοεῖς;

ΚΡΕΩΝ.

οὐ τὴν γε μὴ θιγοῦσαν· εὐ γὰρ οὖν λέγεις.

762. *ἔμοιγε*: in emphatic position, and belongs only to the clause *οὐθ' ... πλησία*.

764. *τὸ κράτα*: found as a sing. only in Soph. (*Phil.* 1001, 1457, *O. T.* 263), *my head, me*. — *ἐν δόφθαλμοῖς*: for the instrumental dat. Cf. 962, 1003. Epic fulness of expression.

765. *ώς . . . ξυνών*: *that you may rave in the company of those of your friends who are willing (to endure it)*. There is in *ώς μαίνη* an intentional reference to *ώς θνήσκῃ* in 760 f. Haemon departs from the stage at the right of the spectators. He does not again appear. The actor who played this part now takes the rôle of the messenger.

767. *τηλικοῦτος*: *i.e.* of one so young. See on 726. — *βαρύς*: *portentous, desperate*. So in 1251. Cf. *Phil.* 1045 f., *βαρύς τε καὶ βαρεῖαν δὲ ξένος φάτιν τῆνδ' εἶπε*.

768. *δράτω, φρονείτω*: “the asyn-

deton is well suited to the impetuosity of Creon's manner.” Bl.—*μεῖζον κτέ.* : belongs to both verbs. — *ἢ κατ' ἄνδρα*: *than becomes a mere man*. *ἄνθρωπος* is the usual word in this phrase. Cf. *Aj.* 760 f., *ὅστις ἄνθρωπον φύσιν βλαστών επειτα μὴ κατ' ἄνθρωπον φρονῇ*.

769. *τά, τάδε*: Soph. freq. uses the fem. dual forms of the art. and of prons. Yet cf. 561, *El.* 977, *τάδε τὰ καστρητὰ*. See G. 138, n. 5; H. 272a. That Creon should include *both* in his threat, and should speak in 577–581 of both as if they were to die, is a skilful touch of the poet in the portraiture of Creon's character. Creon is so much absorbed in maintaining his own prerogatives, and so blinded by his anger as to forget that Ismene is innocent of the deed (cf. 538–547).

770. *ἄμφω*: the position shows that it is the important word. For *καὶ*, see on 554.

771. *μή*: as if there might still be

ΧΟΡΟΣ.

μόρῳ δὲ ποίω καὶ σφε βουλεύει κτανεῖν;

ΚΡΕΩΝ.

ἄγων ἔρημος ἐνθ' ἀνὴρ βροτῶν στίβος
κρύψω πετρώδει ζῶσαν ἐν κατάρυχι,
775 φορβῆς τοσοῦτον ὡς ἄγος μόνον προθείς,
ὅπως μίασμα πᾶσ' ὑπεκφύγῃ πόλις.
κάκει τὸν Ἀιδην, ὃν μόνον σέβει θεῶν,
αἰτουμένη που τεύξεται τὸ μὴ θανεῖν,
ἢ γνώσεται γοῦν ἀλλὰ τηνικαῦθ', ὅτι
780 πόνος περισσός ἔστι τὰν Ἀιδον σέβειν.

775. W. ὅσον ἄγος.

some doubt about her not having put her hand to the deed.

772. *καὶ*: further, also. “If she is to die, tell us further by what sort of a death.” Cf. 1314. But W. and others take *καὶ* here, as in 770, with the pred.; *in what way do you really, etc.?* — *σφέ*: Antigone. See on 44.

773. *ἀνὴρ*: from the general form of the rel. clause it appears that Creon has not yet any definite locality in mind. *κατάρυξ* (774) shows that he is thinking of some rocky cavern hewn out by men's hands. — *βροτῶν*: depends on *ἔρημος*.

774. *πετρώδει* ἐν *κατάρυχι*: Schol., ἐν ὑπογείῳ σπηλαίῳ. In 1100 *κατάρυξ* is used adj.

775. *ἄγος*: like the Lat. *pia culum* has the double sense of *pollution* and *escape from pollution*, i.e. *expiation*; in 256 the former, here the latter. So the libations in Aesch. *Choeph.* 154 are called *ἄγος κακῶν ἀπότροπον*. — *ὡς*: as (*to be*). The exact correlative would be *ὅσον*. Cf. Xen. *Anab.* iv. 8. 12, *δοκεῖ τοσοῦτον χωρίον κατασχεῖν ὅσον ἔξω*

τοὺς ἐσχάτους λόχους γενέσθαι τῶν πολεμίων κεράτων. Cf. Hom. *Il.* xxii. 424, *τῶν πάντων οὐ πόσσον ὀδύρομαι, ἀχνύμενός περ, ὡς ἐνός.* The Schol. explains, *ἔθος παλαιόν, ζεστε τὸν βουλόμενον καθεργήνατα τινά, ἀφοιοῦσθαι βραχὺ τιθέντα τροφῆς, καὶ ὑπενόνν κάθαρσιν τὸ τοιωτό, ἵνα μὴ δοκῶσι λιμῷ ἀναιρεῖν, τοῦτο γὰρ ἀσεβές.* The same view was held by the Romans. Plutarch, in his life of Numa, 10, speaks of this same custom when unfaithful Vestals were punished.

776. *πάντα*: i.e. the community of citizens in its entirety. “That no part of the state may suffer.” More commonly taken in the sense of *πάντως, πάμπαν*, as in *O. T.* 823, *ἄρ' οὐχὶ πᾶς ἄναγνος*;

777. *μόνον σέβει*: referring to her pious care for the burial of Polynices. Cf. 519.

778. *που*: no doubt. Ironical. — *τὸ μὴ θανεῖν*: the accus. after *τεύξεται*. See on 546.

779. *ἀλλά*: see on 552.

780. *πόνος περισσός*: see on 68.

Στάσιμον γ'.

ΧΟΡΟΣ.

Στροφή.

"Ερως ἀνίκατε μάχαν, "Ερως ὃς ἐν κτήμασι πίπτεις,
 ὃς ἐν μαλακαῖς παρειαῖς νεάνιδος ἐνυχεύεις.
 785 φοιτᾶς δ' ὑπερπόντιος ἔν τ' ἀγρονόμοις αὐλαῖς,
 καὶ σ' οὐτ' ἀθανάτων φύξιμος οὐδεὶς
 790 οὐθ' ἀμερίων σέ γ' ἀνθρώπων, ὃ δ' ἔχων μέμηνεν.

785. W. φοιτᾶς θ.

781. The ode marks the close of another act of the play. Creon, without yielding to the entreaties of his son, retires into the palace, whence he reappears at 882. Antigone is about to appear on her way to her tomb. The ode celebrates the victorious power of Eros. The disobedience of Haemon, against his own interest, is due to the might of love. The god of love was not represented in the classic period as a child (our Cupid). The Eros of Praxiteles is in the bloom of youth, ἀράνος, or ἀνδρόπαιος.

782. **μάχαν**: accus. of specification.—ἐν κτήμασι: proleptical. Love makes men his bondsmen when he falls upon them. Cf. Eur. *Hipp.* 525, "Ερως δὲ κατ' ὅμμάτων στάζεις πόθον, εἰσάγων γλυκεῖαν ψυχᾶς χάρυν οὖς ἐπιστρατεύσῃ. So Lucian, *Dial. Deor.* vi. 3, makes Hera say to Zeus, σοῦ μὲν πάντας οὗτος γε δεσπότης ἐστι, καὶ δλῶς κτῆμα καὶ παιδία τοῦ Ἐρωτοσύ γε.

784. **ἐνυχεύεις**: *makest thy couch upon.* Cf. Hor. *Od.* IV. 13, 7, Cupido ... Chiae pulcris excubat in

genis. Phryn. 8, λάμπει δ' ἐπὶ πορφυρέας παρηίσι φῶς ἔρωτος. Pind. *Nem.* viii. 2, "Ωρα . . . παρθενίους . . . ἐφίζουσα γλεφάρους. Milton, *L'Allegro*, 29, 30, "Such as hang on Hebe's cheek, And love to live in dimple sleek."

785. **ὑπερπόντιος**: pred. Cf. *El.* 312, μὴ δόκει μ' ἀνθυραῖον οἰχεῖν. Led by Aphrodite, Paris sought Helen across the sea, and Menelaus pursued with an army.

786. **ἀγρονόμοις αὐλαῖς**: i.e. ταῖς νεμομέναις αὐλαῖς ἀγρῶν. Cf. O. T. 1103, τῷ (sc. Λοξιῷ) γὰρ πλάκες ἀγρόνομοι πάσαι φίλαι. So Aphrodite sought out Anchises in his shepherd's hut.

787. **σέ**: obj. of φύξιμος used act. Cf. Aesch. *Agam.* 1090, στέγην συνίστορα πολλὰ κακά.

789. **σέ γε**: emphatic repetition. Cf. Phil. 1116, πότμος σε δαιμόνων οὐδὲ σέ γε δόλος ἔσχε. O. T. 1098 ff., τίς σε, τέκνον, τίς σ' ἔπικτε...ἢ σέ γ' εὐνάτειρα Λοξίου;

790. **ἔχων**: δε. σέ, i.e. Ἐρωτα. "He who has thee as his master," for we can say δ πόθος ἔχει με as well as ἔχω τὸν πόθον.

Αντιστροφή.

σὺ καὶ δικαίων ἀδίκους φρέγας παρασπῆς ἐπὶ λώβᾳ,
 σὺ καὶ τόδε νεῦκος ἀνδρῶν ξύναιμον ἔχεις ταράξας .
 795 νικᾶ δὲ ἐναργῆς βλεφάρων ὑμερος εὐλέκτρου
 νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς
 800 θεσμῶν· ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα.

νῦν δὲ ηδη γὰρ καῦτὸς θεσμῶν

791. ἀδίκους: i.e. ώστε ἀδίκους εἶναι.

792. ἐπὶ λώβᾳ: either *to outrage*, as Haemon was led to treat his father shamefully, or better with most edit., in a *subjective* sense, *to (their) ruin*. Under the influence of Eros good men become bad.

794. ξύναιμον: for ξυναίμων, by what is technically called enallage (exchange), a common figure of syntax. Cf. 862, ματρῷαι λέκτρων ἄται for ματρῷων κτέ. Phil. 1123, πολιᾶς πόντου θνότος. — ἔχεις ταράξας: see on 22.

795, 796. ὑμερος βλεφάρων νύμφας: desire of the eyes for the bride. Subj. and obj. gen. As love is awakened by beauty, and beauty is observed with the eyes, the poet uses instead of ἀνδρός the more specific βλεφάρων, as in O. C. 729, δημάτων φόβον. Or, perhaps better, as many take it, the *flashing love-glance of the eyes of the bride*. For the two gens., cf. 929, 930, and O. C. 669, τᾶσδε χράσε τὰ κράτιστα γᾶς ἔπανθα. — “The modern poet speaks of love as ‘engendered in the eyes, with gazing fed’; the ancients rather spoke of an influence passing from the eyes of the beloved to the soul of the lover. Desire was viewed as an emanation from the object.” Camp.

798. πάρεδρος κτέ.: seated by the side of the great laws in authority. That

is, Eros exerts influence on the minds of men, hindering or aiding their decisions. In the present instance Eros overrides in the mind of Haemon the duty of filial obedience. For πάρεδρος, cf. Pind. Ol. viii. 21, Δίὸς ξενίου πάρεδρος θέμις. Eur. Med. 843, ἔρωτας τῷ σοφίᾳ παρέδρους παντοῖας ἀρετᾶς ξυνεργόν. O. C. 1382, Δίκη ξύνεδρος Ζηνὸς ἀρχαῖος νόμος. Some take ἐν ἀρχαῖς in the sense of *in the counsels of princes*. θεσμῶν prob. refers to the laws of nature and of the gods, such as filial obedience, patriotism, piety.

799. ἄμαχος: in the pred.; *unconquerable*. Dale translates, *Matchless in might*, *In sport like this fair Venus takes delight*, and quotes Hor. Od. I. 33, 10 ff., Veneri, cui placet impares Formas atque animos sub juga aënea Saevo mittere cum joco.

801 f. Antigone is led by the attendant through the door of the women's apartment, and appears for the last time. In allusion to Haemon, whom Eros has led from the path of obedience, the Coryphaeus says, “I too am in danger of trespassing the θεσμοῖς,” in so far as he compassionates Antigone, who is condemned by the king. — θεσμῶν ἔξω φέρομαι: said in a general sense, and explained by ισχειν . . . δακρύων.

805

ἔξω φέρομαι τάδ' ὥρων, ἵσχειν δ'
οὐκέτι πηγὰς δύναμαι δακρύων,
τὸν παγκοίτην ὅθ' ὥρῳ θάλαμον
τήνδ' Ἀντιγόνην ἀνύτουσαν.

SEVENTH SCENE. CREON. ANTIGONE. TWO SERVANTS OF
CREON.

Ἐπεισόδιον δ'.

ANTIPONH.

Στροφὴ ἀ.

ὅρᾶτ' ἔμ', ὃ γὰς πατρίας πολῦται, τὰν νεάταν ὄδὸν
στείχουσαν, νέατον δὲ φέγγος λεύστουσαν ἀελίου,
810 κοῦποτ' αὖθις· ἀλλά μ' ὁ παγκοίτας Ἄιδας ζῶσαν ἄγει
τὰν Ἀχέροντος

802. τάδ' ὥρων: repeated in 80^o ὥρῳ.
—δέ: elision is common at the end of anapaestic verse. Cf. 817, 820.

804. τὸν παγκοίτην θάλαμον: *the chamber where all must lie.* “The implied contrast between the fate of Antigone and her intended bridal recurs repeatedly throughout the latter part of the play.” Camp.

805. ἀνύτουσαν: see on 231. Cf. O. C. 1562, ἔξανύσαι τὰν παγκευθῆ κάτω νεκρῶν πλάκα.

806–882. Κομμός. The ancients honored the dead with a dirge. Antigone must chant her own lamentation. The first strophe and antistrophe consist mainly of glyconics, which are a favorite verse for expressing lament. Antigone compares her fate with that of Niobe. The response of the Chorus, that Niobe is a goddess, and that to share her fate is glorious, Antigone looks upon as a mockery of her distress. Hence the second

strophe and antistrophe express still more gloomy feeling, indicated by syncopated choreic verses of varying length. Antigone feels deserted by the living and gives a moment's painful reflection to the horrible fate of her entire family.

808. νέατον: adv.; *for the last time.* Cf. Eur. *Troad.* 201, νέατον τεκέων σάματα λεύσσω.

810. κοῦποτ' αὖθις: sc. ὑψομαι. Cf. Aj. 856, σὲ δὴ ἡμέρας σέλας προσενέπω πανύστατον δὴ κοῦποτ αὖθις ὑστερον.—παγκοίτας: *that puts all to rest;* or, as in 804, intr. See App.

812. Ἀχέροντος: cf. Hom. *Od.* x. 513, ἐνθα εἰς Ἀχέροντα Πυριφλεγέθων τε ἁέοντι.—ἀκτῶν: accus. of limit of motion after ἄγει.

814. Here first Antigone, after having discharged her holy task, gives utterance to the more gentle and womanly feelings of her nature. Not until now do we learn that Haemon

ἀκτάν, οὐθ' ὑμεναίων ἔγκληρου, οὐτ' ἐπὶ νυμφείοις
815 πώ μέ τις ὕμνος ὕμνησεν, ἀλλ' Ἀχέροντι νυμφεύσω.

ΧΟΡΟΣ.

οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ’
820 ἐς τόδ’ ἀπέρχει κεῦθος νεκύων,
οὔτε φθινάσω πληγεῖσα νόσοις
οὔτε ἔιφέων ἐπίχειρα λαχοῦσ’,
ἀλλ’ αὐτόνομος ζῶσα μόνη δὴ
θυητῶν Ἀίδην καταβήσει.

was dear to her heart, and do we see how painful was the sacrifice that she paid to duty. — **ἔγκληρον**: the Schol. explains by *μέτοχον*. The ὑμέναιον were sung to the accompaniment of flutes at marriage processions, and in honor of both the bridegroom and the bride. — **ἐπὶ νυμφείοις ὕμνος**: refers to the *ἐπιθαλάμιον*, which was sung by a chorus of maidens, in honor of the bride alone, after the wedding-feast and in the house of the bridegroom. Cf. Theocr. 18. 3, *πρόσθε νεογράπτω θαλάμω χορὸν ἐστάσαντο*.

815. **ὕμνησεν**: the finite verb is used instead of some term of expression corresponding to *ἔγκληρον* after the preceding *οὔτε*.

816. **Ἀχέροντι**: not dat. of place but of indir. obj. Cf. 654. The thought that she is to be the bride of death recurs several times under different forms. Cf. 891, 1205. So Shak. *Romeo and Juliet*: “I would the fool were married to her grave” (iii. 5); “Death is my son-in-law, Death is my heir; my daughter hath he wedded” (iv. 5).

817. “The Chorus makes that very fact a matter of consolation which Antigone has just lamented, namely, that she is going down to Hades alive.” Schn.

820. **ἔιφέων ἐπίχειρα**: *recompense of the sword*, i.e. death by the sword. In O. C. 1678, it is said of the death of Oedipus, Βέβηκεν; ὡς μάλιστ’ ἀν εἰ πόθῳ λάθοις. τί γάρ; ὅτε μήτ’ Ἀρης μήτε πόντος ἀντέκυρσεν.

821. **αὐτόνομος**: the Schol., *ἰδίῳ καὶ καινῷ νόμῳ*. It is explained by μόνη θυητῶν ζῶσα. In response to this, Antigone refers to the similar case of Niobe. Many take it in the more usual sense of *by your own free choice*. Cf. 875. This also agrees with the first part of the Schol., *μετ’ ἐλευθερίας τεθύξῃ*.

822. **Ἀίδην καταβήσει**: this repetition of *ἀπέρχει κτέΐ* heightens the effect.

823. Niobe, the daughter of Tantalus, boasted that she had more children than Leto, she having seven sons and seven daughters, while the goddess had but one each. On the complaint of Leto, Apollo slew the sons and Artemis the daughters, and Niobe herself was transformed into a rock on Mount Sipylus. On this mountain is still to be seen, in the side of a cliff of yellow limestone, a huge form which, as seen from a distance, resembles a woman sitting in mournful attitude, with dark face, dark

ΑΝΤΙΓΟΝΗ.

'Αντιστροφή ἀ.

ἢκουσα δὴ λυγροτάταν ὀλέσθαι τὰν Φρυγίαν ξέναν
 825 Ταυτάλου Σιπύλω πρὸς ἄκρῳ, τὰν κισσὸς ὡς ἀτενῆς
 πετραία βλάστα δάμασεν, καὶ νω ὅμβροι τακομέναν,
 ὡς φάτις ἀνδρῶν,

arms folded over her breast, and white garments. Originally a freak of nature, the parts of this rock-formation below the head were later shaped into the form of a human body, and the parts at the side hewn away terrace-fashion — the whole presenting the image of a divinity (prob. Cybele) of Asia Minor. Over this rock the water drops and trickles. The fate of Niobe has been the theme of epic, lyric, and tragic poetry. The death of the children was represented in sculpture by Scopas. The Niobe group in the Uffizi gallery at Florence is probably a copy, in its main features, of the work of Scopas, dating from the Roman period. For the myth, cf. Hom. *Il.* xxiv. 602 ff.; Ovid *Met.* vi. 310 ff.

824. **Φρυγίαν**: Mount Sipylus is in Lydia, but the more extended and vague use of the name Phrygia, found in Hom., was borrowed by other Greek and by Roman writers. Cf. Strabo, xii. 571. — **ξέναν**: from Antigone's point of view, because as the wife of Amphion, king of Thebes, Niobe had lived many years in that city.

825. **Ταυτάλου**: sc. daughter. — **ἄκρῳ**: the figure itself is, however, not on the summit of the mountain, but in the middle of a cliff. Yet so also Ov. *Met.* vi. 311, says, fixa caccumine montis. Cf. Sen. *Agam.* 373, stat nunc Sipyli vertice summo flebile saxum.

826. **τάν**: here a rel. pron. See G. 140, n. 5; H. 275D. — **κισσός**: her transformation into stone is poetically represented as a *rocky growth*, *πετραία βλάστα*. As the ivy envelops a tree with tight clinging clasp, so as to cover it from view and to bring it under its power (*δάμασεν*), so the stone grew about Niobe. In *δάμασεν* and *κατευνάει* below there is an allusion to ἀλλ' Ἀχέροντι νυμφεύσα, 816; that is, as the stone embraced Niobe, so the god brings me to the stony bridal chamber of death.

828. **ὅμβροι**: sc. λείποντι, from λείπει below. — **τακομέναν**: melting away, pining away. This word is the more appropriate here, because it is applicable in its physical sense to snow. Sen. *Agam.* 374, et adhuc lacrimas marmora fundunt antiqua novas. The marvellous phenomenon of the eternal weeping has combined with it the explanation. The snow does not remain long upon Mount Sipylus, and the duration of the weeping is expressed by the phrase, *ὅμβροι χιῶν τ' οὐδαμὰ λείπει*. The water which trickles down from the ridge of the mountain over the figure arises from and is supplied by the rains and the melted snow, and never fails. *ὅφρος* and *δειράς* are alike applicable to a mountain and to a human being. So in Eng., *foot* of a mountain, *brow* of a hill, *head* of a bay.

829. **φάτις**: sc. ἔστιν.

830 χιών τ' οὐδαμὰ λείπει, τέγγυει δ' ὑπ' ὁφρύσι παγκλαύτοις
δειράδας· ἢ με δαίμων ὄμοιοτάταν κατευνάζει.

ΧΟΡΟΣ.

835 ἀλλὰ θεός τοι καὶ θεογεννής,
ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς.
καίτοι φθιμένῳ τοῖς ἰσοθέοις
ἔγκληρα λαχεῖν μέγ' ἀκοῦσαι.

ΑΝΤΙΓΟΝΗ.

Στροφὴ β'.

οἴμοι γελῶμαι. τί με, πρὸς θεῶν πατρώων,
840 οὐκ οἰχομέναν ὑβρίζεις, ἀλλ' ἐπίφαντον;

834. W. θειογενής.

836 ff. W. καὶ τῷ φθιμένῳ μέγ' ἀκοῦσαι
τοῖς ἰσοθέοις ἔγκληρα λαχεῖν

ζώσαν καὶ ἔπειτα θανοῦσαν.

832. ἢ ὄμοιοτάταν: *most like to her.*

834 f. ἀλλά: *sc.* Νιάβῃ ἔστι. — θεογεννής: she was the daughter of a Pleiad, and Tantalus, her father, was the son of Zeus. In these verses the Chorus is understood to administer a reproof to Antigone for presuming to compare herself with a goddess. “Still,” they say, “it is a great thing for one who is dead to have it said of him that he shared in the lot of those who are the equals of the gods.”

837. ἔγκληρα λαχεῖν: *to receive as his lot that which is shared or inherited.* ἔγκληρος is either *act.*, *sharing in*, as in 814, or *pass.*, *allotted, inherited*, as in Eur. *Herc. Fur.* 468, ἔγκληρα πεδία τὰμὰ γῆς κεκτημένος. Here *pass.*, *that which is allotted to the equals of gods.* The inf. λαχεῖν is the

subj. of ἔστιν to be supplied. — ἀκοῦσαι: *to hear said of one's self*, like the Lat. *audire*. Cf. Xen. *Anab.* vii. 7, 23, μέγα (ἐδόκει εἶναι) εὖ ἀκούειν ὑπὸ ἔξακιστιλίων ἀνθρώπων.

838. γελῶμαι: the Chorus has misinterpreted the motive that leads Antigone to liken her fate to that of Niobe. She has in mind only the external likeness of their horrible doom, and not, as the Chorus seems to take it, any moral resemblance of character and destiny. Hence, οἴμοι γελῶμαι.

840. οὐκ: belongs only to the partic. — οἰχομέναν: οἴχεσθαι has the time of the pf. and often the secondary sense of *be dead*. Cf. *Phil.* 414, ἀλλ' η χοῦτος οἴχεται θανάν, where θανάν is pleonastic.

ῳ πόλις, ὡς πόλεως πολυκτήμονες ἄνδρες·

ἰὼ Διρκαῖαι κρῆναι

845 Θήβας τὸν εὐαρμάτου ἄλσος, ἔμπας ξυμμάρτυρας ὑμμ' ἐπικτῶμαι,

οἵα φίλων ἀκλαντος, οἵοις νόμοις

πρὸς ἔργμα τυμβόχωστον ἔρχομαι τάφου ποταινίου·

850 ἵω δύστανός γένος, οὗτος ἐν βροτοῖσιν οὗτος ἐν νεκροῖσι μέτοικος, οὐζόσι, οὐθανοῦσιν.

ΧΟΡΟΣ.

Στροφὴ γ'.

προβάστ' ἐπ' ἔσχατον θράσους

850. W. ἵω δύστανος, οὗτος ἐν βροτοῖσι.

843. πολυκτήμονες : *opulent*, and hence *eminent, noble*.

844. The stream of Dirce is formed by several abundant springs near the grove of Demeter and Core. See on 105.

845. εὐαρμάτου: see on 149.

846. ἔμπας κτέ: *I take you at any rate as my witnesses.* — ὑμμε: Aeol. form; found in tragedy only here and in Aesch. *Eum.* 620.

847. οἴα... ἔρχομαι: the sent. depends on ξυμμάρτυρας as if ξυμμάρτυρας had preceded. οἴα is pred. adj. instead of an adv. — *φίλων*: with ἀκλαντος. For the gen. after adjs. compounded with a *privative*, see G. 180, n. 1; H. 753. Cf. 1035; Aj. 910, ἄφρακτος φίλων. *Trach.* 685, τὸ φάρμακον ἀπυρον ἀκτῖνός τε θερμῆς ἀθικτον.

848. ἔργμα: Schol. *περίφραγμα; an enclosure.* So Aesch. *Choeph.* 154, πρὸς ἔργμα (variant ἔρυμα) τόδε, of the grave of Agamemnon. From ἔργω, Att. εἴργω or εἴργω. The same idea in περιπτύξαντες, 886, as in ἔργμα. The tomb consists of a rocky vault, the en-

trance to which is walled up or blocked up by layers of stone. See on 1204 f. Transl., *the mound-like enclosed vault of a strange tomb.* — ποταινίου: *unheard of*, since only νεκροὶ ἔν τάφῳ τίθενται.

850. Cf. Eur. *Suppl.* 968 f., οὗτος ἐν τοῖς φθιμένοις οὗτος ἐν ζῶσιν κρινομένα, χωρὶς δή τινα τῶνδες ἔχοντα μοῖραν. *Sen. Oed.* 949, via, qua nec sepultis mixtus et vivis tamen exemptus erres. In lamenting it is natural to repeat the same thought in varied terms of expression. Cf. 813, 881, 917, 1310. Eur. *Suppl.* 966, Λπας ἀτεκνος after οὐκέτης εὔτεκνος, οὐκέτης εὔπας (955). The text as it stands is not free from objections. There is no proper antithesis between βροτοῖσιν and νεκροῖσι. See the App. for further discussion.

853 ff. *Advancing to the highest pitch of audacity, thou hast fallen violently against the lofty seat of justice.* The Chorus uses this expression because Antigone in 451 has appealed to Δίκη, and means to say that in her daring defiance of the king's author-

νύψηλὸν ἐσ Δίκας βάθρον
 855 προσέπεσες, ὥ τέκνου, πολύ.
 πατρῶον δ' ἐκτίνεις τιν' ἀθλον.

ANTIPONH.

'Αντιστροφή β'.

ἔψαυσας ἀλγεινοτάτας ἐμοὶ μερίμνας,
 860 πατρὸς τριπόλιστον οἴκτον, τοῦ τε πρόπαντος
 ἀμετέρου πότμου κλεινοῖς Λαβδακίδαισιν.
 ἵω ματρῷαι λέκτρων
 865 ἄται κοιμήματά τ' αὐτογένητ' ἐμῷ πατρὶ δυσμόρον
 ματρός,

ity she has fallen into punishment. So, in substance, W. and most edit. But the interpretation of Kvičala, adopted by Bell, commends itself: *advancing to the highest pitch of daring, upon the lofty pedestal of justice, thou hast fallen far down, i.e., by discharging the high command of justice with greatest daring thou art plunged into ruin.* This view of the passage is favored by the Schol., *βουλομένη δύσιν τι δρᾶν περὶ τὸν ἀδελφὸν, τὰ ἐναντία πέπονθας*, as also by the fact that the Chorus nowhere else plainly condemns Antigone, but expresses sympathy for her, and that no reference is made by Antigone in what follows to the condemnation which the usual interpretation implies.—**βάθρον**: the pedestal on which the image of justice is imagined to rest. Cf. Plat. *Phaedr.* 254 b, *καὶ πάλιν εἰδεν αὐτὴν μετὰ σωφροσύνης ἐν ἀγνῷ βάθρῳ βεβώσαν.* O. T. 865, *νύμοι νύψηλοδες.*

856. The conflict with the ruler, by which Antigone comes to her fate, has arisen in consequence of inherited woe. Cf. 2, 583, 871. Eur. *Herc. Fur.* 983, *ἔχθραν πατρῷαν ἐκτίνων.*

858. **μερίμνας**: accus. plur. after *ἔψαυσας*. Cf. 961, and see on 546.

860. **πατρός κτέ.**: *the thrice-repeated tale of my father's woe.* οἴκτον in direct appos. with *μερίμνας*. W. takes *πατρός* and *πότμον* below as obj. gen. after *μερίμνας*, and *οἴκτον* in appos. with the effect implied in *ἔψαυσας μερίμνας*, comparing Aesch. *Agam.* 225, *ἔτλα θυτὴρ γενέσθαι θυνατρός, πολέμων ἔρωγάν.*—**τριπόλιστον**: from *πολίζειν*, a parallel form of *πολεῖν=turn*. Cf. Pind. *Ryt.* vi. 2, *ἄρουραν Χαρίτων ἀναπολίζουμεν.* Phil. 1238, *δἰς ταῦτα βούλει καὶ τρὶς ἀναπολεῖν μὲν ἔπη; τρι- = πολύ.* Cf. *τρισάθλιος*, O. C. 372; *τριπάλτων πημάτων*, Aesch. *Sept.* 985; *τριλαίστος*, Hom. *Il.* viii. 488.

862. **Λαβδακίδαισιν**: see on 593. “The dat. in explanation of *ἀμετέρου*, instead of the gen. Clearer than the gen. with so many gens. preceding, and with an ‘ethical’ force: ‘the lot that fell on us.’” Camp.

863. **ματρῷαι κτέ.**: for *ἄται ματρῷων λέκτρων*. See on 793. *O calamities resulting from my mother's nuptials.*

864 f. *The couch of my ill-fated mother shared by my father, her own*

οῖων ἐγώ ποθ' ἀ ταλαίφρων ἔφυν·
 πρὸς οὓς ἀραιός, ἄγαμος, ἄδ' ἐγώ μέτουκος ἔρχομαι.
 870 ἵὸν δυσπότμων ἵὼ γάμων κασίγνητε κύρσας,
 θανὼν ἔτ' οὖσαν κατήναρές με.

ΧΟΡΟΣ.

'Αντιστροφὴ γ'.

σέβειν μὲν εὐσέβειά τις,
 κράτος δ' ὅτῳ κράτος μέλει
 παραβατὸν οὐδαμῇ πέλει,
 875 σὲ δ' αὐτόγνωτος ὥλεσ' ὄργα.

870. W. ἵὼ ἵὼ κάστις δυσπότμων γάμων κυρήσας.

offspring. Oedipus was at the same time husband and son of Iocasta. Cf. O. T. 1214, γάμον τεκνοῦντα καὶ τεκνόμενον. — **αὐτογέννητα:** instead of *aὐτογενήτω*, is another instance, like *ματρῶαι* above for *ματρόων*, of poetic enallage of epithets. — **πατρός:** is governed by *κομῆματα*, a verbal subst. Cf. Plat. Theaet. 168 c, τῷ ἑταίρῳ σου εἰς βοήθειαν.

866. **οἶων:** W. makes refer to *ἄται* and *κομῆματα*. But the reference is more natural to the latter word alone, or to the parents, who are referred to again in *οἴς* below. Here the use of *οἶς* rather than *ὅς* adds pathos, i.e. “from such as they had I birth.” For the gen., see on 38.

867. **ἀραιός:** an adj. of three endings, but the tragedians often use such adjs. with one ending for the masc. and fem. Cf. *ἀνόστον νέκυν*, 1071; *εὐβοοτε Φάμα*, O. T. 158.

868. **ἄδε:** *here*; sc. *τήνδε*, 805.

869. **δυσπότμων:** the mention of her departure to her parents reminds Antigone of the dead Polynices, except for whose unfortunate marriage alliance with the daughter of Adrastus

the expedition against Thebes would not have been undertaken, and the consequent fate of Polynices and herself might not have come to pass.

871. **θανὼν:** cf. *Trach.* 1163, ζῶντά μ' ἔκτεινει *θανὼν* (*Nessus slew Hercules*). El. 808, Ὁρέστα φίλταθ', ὡς μ' ἀπώλετα θανὼν.

872. **σέβειν:** sc. *κράτος* from the second clause. Cf. El. 929, ήδὺς οὐδὲ μητρὶ δυσχερής. But by supplying this word the antithesis indicated by *μὲν . . . δέ* is not so well brought out, and the connection of 875 is not so good, as when we take *σέβειν* abs. (cf. O. T. 897). Thus the sense is, *to reverence is one form of piety* (*τις = a kind of*), i.e. as you did in performing the rites of burial for your brother; but there is another matter to be thought of. So the Schol., *εὐσέβεις μὲν τὸ σέβειν τοὺς ἀποθανόντας*.

873. **κράτος:** i.e. the authority of government.—**μέλει:** *belongs*. Cf. O. T. 377, Ἀπόλλων φ' τάδ' ἐκπρᾶξαι μέλει.

875. **αὐτόγνωτος ὄργα:** *self-willed temper.* *αὐτόγνωτος* is equiv. to ἡ *αὐτὴ γνησίσκει*, which of itself determines freely and without external compulsion.

ANTIGONH.

'Ἐπῳδός.

ἀκλαντος, ἄφιλος, ἀνυμέναιος ταλαιφρων ἄγομαι
 τάνδ' ἔτοίμαν ὁδόν·
 οὐκέτι μοι τόδε λαμπάδος ἵρὸν
 880 ὅμμα θέμις ὥρāν ταλαίνᾳ·
 τὸν δ' ἐμὸν πότμον ἀδάκρυτον
 οὐδεὶς φίλων στενάζει.

ΚΡΕΩΝ.

ἄρ' ἵστ', ἀοιδὰς καὶ γόοντος πρὸ τοῦ θανεῖν,
 ὡς οὐδὲ ἀν εἰς παύσατ' ἄν, εἰ χρείη λέγειν;
 885 οὐκ ἄξεθ' ὡς τάχιστα; καὶ κατηρεφεῖ
 τύμβῳ περιπτύξαντες, ὡς εἱρηκ̄ ἐγώ,
 ἀφετε μόνην, ἔρημον, εἴτε χρῆ θανεῖν,
 εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγῃ.

879. W. ἱερόν.

876. **ἄκλαντος**: i.e. without the customary funeral lamentations. A parallel triplet of adjs. occurs in *O. C.* 1221, *ἀνυμέναιος, ἀλυρος, ἄχορος*.

878. **τάνδ' ἔτοίμαν ὁδόν**: over the way that is here appointed.

879 f. **λαμπάδος ἵρὸν ὅμμα**: i.e. the sun. Cf. Eur. *Med.* 352, *ἡ πιωδσα λαμπὰς θεῦν*.

880. **θέμις**: sc. ἑστίν, which is freq. omitted in such phrases. Cf. Lat. *fas est.*

881. **ἀδάκρυτον**: pred., anticipating οὐδεὶς στενάζει. Cf. *ἀδίκους*, 791.

883. Creon, who has returned to the scene during the last lament of Antigone, speaks now in passionate anger the fatal word of command to his attendants. Const., *ἄρ' ἵστε ἄν, εἰ χρείη λέγειν ἀοιδὰς . . . οὐδὲ ἀν εἰς παύσατ' ἄν*; Soph. has the uncontracted form *ἀοιδᾶς* only here; in trimeter it is found in Eur. *Troad.* 1245, *Cycl.* 40.

884. **χρείη**: if it were allowed. Cf. *O. C.* 268, *εἰ σοι τὰ μητρὸς καὶ πατρὸς χρείη λέγειν*.

885. **οὐκ ἄξετε**: addressed to the attendants. Equiv. to an imv., and therefore easily connected with **ἀφετε**. Cf. *O. T.* 637, *οὐκ εἰ σύ τ' οἴκους σύ τε, Κρέον, κατὰ στέγας;* Dem. in *Mid.* § 116, *οὐκ ἀποκτενεῖτε; οὐκ ἐπὶ τὴν οἰκίαν βαδιεῖσθε; οὐχὶ συλλήψεσθε;*

886. **περιπτύξαντες**: cf. Eur. *Phoen.* 1357, *τειχέων περιπτυχαί*. The exact phrase is *ὁ τύμβος περιπτύσσει*, but the act is poetically transferred to the guards who conduct her to her tomb and close its still open side.—
ἔρηκα: sc. in 774.

887. **χρῆ**: Schol. *χρῆσει καὶ θέλει*. See L. and S. s.v. *χράω* (B) III. 2.

888. **τυμβεύειν**: intr. only here. Many verbs in -εύειν, e.g. *νυμφεύειν, πρεσβεύειν, χωλεύειν*, are both trans. and intr.

ἡμεῖς γὰρ ἀγνοὶ τούπι τήνδε τὴν κόρην.
890 μετοικίας δ' οὖν τῆς ἄνω στερήσεται.

ANTIGONH.

ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφὴς
οἴκησις ἀείφρουρος, οἱ πορεύομαι
πρὸς τοὺς ἐμαυτῆς, ὃν ἀριθμὸν ἐν νεκροῖς
πλεῖστον δέδεκται Φερσέφαστ' ὀλωλότων.
895 ὃν λοισθία γὰρ καὶ κάκιστα δὴ μακρῷ
κάτειμι, πρὶν μοι μοῦραν ἔξηκειν βίου.
ἔλθοῦσα μέντοι κάρτ' ἐν ἐλπίσιν τρέφω
φίλη μὲν ἥξειν πατρί, προσφιλῆς δὲ σοί,
μῆτερ, φίλη δὲ σοί, κασίγνητον κάρα.

889. ἀγνοὶ τούπι: *guiltless so far as pertains to.* τό is accus. of specification. Cf. Eur. *Alc.* 666, *τέθνηκα γὰρ δὴ τούπι σέ.* *Hec.* 514, *ἡμεῖς δ' ὅτεκνοι τούπι σέ.* Creon disclaims all responsibility for the fate of Antigone; not, however, simply because he has altered the penalty from stoning to that of immurement.

890. οὖν: *at all events.* — μετοικίας τῆς ἄνω: Schol. τὸ μεθ' ἡμῶν ἄνω οἰκεῖν. Cf. 1224, *εὐής τῆς κάτω.* *Phil.* 1348, *τι με, τι δῆτ' ἔχεις ἄνω βλέποντα κούκῳ ἀφῆκας εἰς Αἴδους μολεῖν;*

891. τύμβος: the nom. for the voc. See G. 157, 2, n. While Antigone utters this pathetic lament she turns to go to her tomb. — νυμφεῖον: cf. 1205.

892. ἀείφρουρος: *ever-guarding*, i.e. everlasting, an epithet appropriate to the grave, for so she regards the cavern in which she is to be immured.

894. Φερσέφαστα: Φερσέφαττα, Ar. *Ran.* 671. Φερρεφάττης is found in an inscription upon a priest's throne in the theatre of Dionysus at Athens.

895. λοισθία: pred. adj. in agreement with the subj. ἔγώ. Ismene is not counted by her, because she had renounced, in the view of Antigone, all obligations to her family. Cf. 941. Similarly Electra says that she dies without parents (cf. *El.* 187, *ἄτις ἄνευ τοκέων κατατάκομαι*) because her mother is ἀμήτωρ. — κάκιστα δή: because innocent, in the bloom of youth, and buried alive. — μακρῷ: Schol. πολὺ.

896. πρὶν . . . ἔξηκειν βίου: *before my allotted time of life has expired.*

897. ἐν ἐλπίσιν τρέφω: *I cherish it among my hopes.* Soph. is partial to the use of τρέφω for ἔχω. Cf. 660, 1089.

898 f. φίλη, προσφιλής, φίλη: in anaphora similar, not always identical, words are often used by the poets. Cf. *El.* 267, *ὅταν ὕδω... εισίδω δὲ... ὕδω.* O. T. 133, *ἐπαξίως γὰρ Φοῖβος, ἀξίως δὲ σύ.*

899. κασίγνητον κάρα: the Schol. and most edit. refer this to Eteocles. But this emphatic and affectionate appellation, coming in the last member of

900 ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἔγὼ
 ἔλουσα κακόσμησα κάπιτυμβίους
 χοὰς ἔδωκα· νῦν δέ, Πολύνεικες, τὸ σὸν
 δέμας περιστέλλοντας τοιάδ' ἄρνυμαι.
 καίτοι σ' ἔγὼ τίμησα τοῖς φρονοῦσιν εὖ·
 905 οὐ γάρ ποτ' οὐτ' ἀν εἰ τέκνων μήτηρ ἔφυν,

905. W. brackets 905–914, through νόμῳ.

a climacteric anaphora, would not of itself, without addition of the name, be understood to refer to Eteocles, who is quite remote from the interest of the play. Besides, Polynices is addressed by the same terms in 915 (supposing that verse to be genuine), and in 870 *κατίγνητε* also, without any further designation, refers to Polynices.

900. *ὑμᾶς*: refers strictly only to the parents. To Polynices applies properly only *ἐπιτυμβίους χοὰς ἔδωκα*, but these libations were counted as a kind of substitute for the complete rites indicated by *λούειν* and *κομεῖν*.

901. *ἔλουσα κτέ*: not in exact agreement with the details narrated in the *Oedipus Tyrannus* and *Oedipus Coloneus*, both of which plays were written later than the *Antigone*. For in those plays Antigone is still a child when Iocasta dies (*O. T.* 1511), and the body of Oedipus is buried by no human hand (*O. C.* 1656 ff., 1760 ff.). The poet follows in this play probably the older form of the myth.

902. *νῦν δέ*: these words do not introduce a contrast, but a climax: "This is my consolation in death, that not only by you, my parents, because I have discharged towards you my filial duty, I shall be welcomed in Hades, but also and especially shall I be dear to you, Polynices, because

now I am reaping death as the reward of my piety towards you."

904. *τοῖς φρονοῦσιν*: *in the view of the wise*. — *εὖ*: separated from *ἐπίμησα*, and at the end of the verse is emphatic. Cf. *O. C.* 642, *ἀ Ζεῦ, διδοῖς τοῖσι τοιστοισιν εὖ*.

905 ff. This passage has been held by W. and many other editt. to be spurious, for the following reasons: (1) From its close resemblance to the story told by Hdt. iii. 119, of the wife of Intaphernes, who, in reply to the offer of Darius to release from death any one whom she might choose of her male relatives, including her husband, preferred her brother. (2) From its inconsistency with the character of Antigone and the context. Antigone everywhere maintains that the burial of one's kin is an unqualified and sacred duty; she would accordingly have buried also a husband and child, had she had any. To this it may be replied: (1) The story of Hdt. may have suggested this passage to the poet, but does not prove these lines to be an interpolation. So in *O. C.* 338 f. there is an allusion to a description given by Hdt. ii. 35. And, again, this passage is one of the best attested in Soph., since it is cited in Arist. *Rhet.* iii. 16. (2) Antigone, so far from contradicting what she had said before with reference to the sacredness of

οὐτ' εἰ πόσις μοι κατθανὼν ἐτήκετο,
 βίᾳ πολιτῶν τόνδ' ἀν γρόμην πόνον.
 τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω;
 πόσις μὲν ἄν μοι κατθανόντος ἄλλος ἦν,
 910 καὶ πᾶς ἀπ' ἄλλου φωτός, εἰ τοῦδ' ἡμπλακον·
 μητρὸς δ' ἐν Ἀιδον καὶ πατρὸς κεκευθότοι
 οὐκ ἔστ' ἀδελφὸς ὅστις ἀν βλάστοι ποτέ.
 τοιῷδε μέντοι σ' ἐκπροτιμήσασ' ἔγω

the duty of burial, only emphasizes this thought the more by showing that a violation or neglect of this duty *in the present case is without remedy*; for there can be no substitute for a brother as there might be for husband or children. What she really would do were she wife or mother, needs not be taken account of. That the passage is somewhat in the sophistical vein may be a matter of regret, but is not a sufficient reason for rejecting it. See App. for additional remarks.

906. **ἐτήκετο**: *had been wasting away*, i.e. going to dissolution from exposure to the sun and the air. The same thought must be supplied to complete 905, sc. εἰ τέκνον κατθανὼν ἐτήκετο.

907. **βίᾳ πολιτῶν**: it is true that Antigone has said in 509 and elsewhere that the citizens are at heart in sympathy with her. Now, however, when all is to succumb to the behest of authority, and when she regards herself as ἀκλαντος, ἀφίλος, the expression **βίᾳ πολιτῶν** is not at all strange. — **ἀν γρόμην**: *would I have taken upon myself*.

908. *For the sake of what principle surely do I say this?* A self-interrogation, as in *O. C.* 1308, τι δῆτα νῦν ἀφιγμένος κυρῶ;

909. **κατθανόντος**: must agree with the gen. of **πόσις** to be supplied; a hard const. The omission of the pers. or dem. pron. or of a general or indef. subst. in the gen. abs. is not unknown. Cf. *O. T.* 629, **οὗτοι κακῶς γ' ἔρχοντος** (*sc. σοῦ*). Xen. *Cyr.* iii. 3. 54, *ἴντων εἰς μάχην*. Bell. makes the gen. depend on **ἄλλος** in the comp. sense, like **ἔτερος**. Cf. **ἄλλα τῶν δυαίων**, Xen. *Mem.* iv. 4. 25. The partic. supplies the prot. to **ἄν . . . ἦν**.

910. **τοῦδε ἡμπλακον**: cf. Eur. *Alc.* 418, *γυναικὸς ἐσθλῆς ἡμπλακες*, of the dead Alcestis. **τοῦδε** refers to **πᾶς**, i.e., she combines both suppositions, the loss of her first husband and of his child.

911. **κεκευθότοιν**: intr. The gen. abs. is causal.

912. The expression is a strange one. Instead of saying, “therefore no brother can ever spring up for me again,” she says, “there is no brother who, etc.” — **ἀν βλάστοι**: the opt. with **ἄν** in a general rel. clause, equiv. to a fut. indic. See GMT. 52, 2, n.

913. **σέ**: Polynices, as is plain from **καστηγητὸν κάρα**, 915. — **τοιῷδε νόμῳ**: she means the principle just stated. — **ἐκπροτιμήσασα**: *having honored in preference to (all others)*. This compound is not found elsewhere.

νόμῳ, Κρέοντι ταῦτ' ἔδοξ' ἀμαρτάνειν
 915 καὶ δεινὰ τολμᾶν, ὥς κασίγνητον κάρα.
 καὶ νῦν ἄγει με διὰ χερῶν οὕτω λαβὼν
 ἀλεκτρον, ἀνυμέναιον, οὔτε του γάμου
 μέρος λαχοῦσαν οὔτε παιδείου τροφῆς·
 ἀλλ' ὅδ' ἔρημος πρὸς φίλων ἡ δύσμορος
 920 ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφάς,
 ποίαν παρεξελθοῦσα δαιμόνων δίκην;
 τί χρή με τὴν δύστηγνον ἐς θεοὺς ἔτι
 βλέπειν, τίν' αὐδᾶν ξυμμάχων, ἐπεί γε δὴ
 τὴν δυσσέβειαν εὐσεβοῦσ' ἐκτησάμην;

916. **ἄγει**: *i.e.* he orders to be led; but, as the Schol. observes, this is more expressive than **κελεύει**. — **διὰ χερῶν λαβών**: *seizing me with his hands.* **διὰ**, as in 1258. Cf. *O. C.* 470, **διὰ δότων χειρῶν θηγῶν.** Aesch. *Suppl.* 193, **ἔχονται διὰ χειρῶν.**

917 f. The accumulation of adjs., as in 852, is pathetic.

918. Electra laments in similar strain. *El.* 164, **ἄπεινος, ἀνύμφευτος αἰὲν οἰχνων.** — **παιδείου τροφῆς**: *the rearing of children.* That maidens should utter such regrets was not offensive to the taste of the ancients, who regarded marriage as the only proper destiny of woman, and **γυνήσιων παῖδων σπορά** as the object of marriage.

919. **ἔρημος πρός**: *deserted on the part of, by.*

920. **κατασκαφάς**: *i.e.* **τύμβον.** Cf. Aesch. *Sept.* 1008, **θάπτειν γῆς φίλαις κατασκαφάῖς.** *Ibid.* 1038, **τάφον γὰρ αὐτὴ καὶ κατασκαφὰς ἐγώ ... μηχανήσομαι.**

921 f. **ποίαν . . . δίκην; τί χρή**: “the suddenness of these transitions is very expressive of the agitation of Antigone’s mind. Her fate leads her

even to doubt the providence of the gods, but not to admit that she has done wrong.” Camp.—All these laments and reflections intensify Antigone’s sacrifice of herself to her sense of duty, and make her a more real human character.—**πολαν**: more emphatic here than **τίνα**; as if she asked indignantly, “What sort of right of the gods can it be that I have violated for which I am to suffer this penalty?”

923. **τίν' αὐδᾶν ξυμμάχων**: *what one of allies to invoke.* The gen. is used perhaps in order to make it clear that men are referred to, since **ξύμμαχον** might have been interpreted to mean a god. Antigone may have both human and divine allies in mind, and then the gen. of the whole is needed. She certainly feels that she has been abandoned by both.

924. **δυσσέβειαν**: a quality or an action is freq. mentioned instead of the praise and reward or the blame and punishment attaching to it. So here, *the charge or blame of impiety.* Cf. *El.* 968, **εὐτέβειαν ἐκ πατρὸς θανόντος οἴσει.** Eur. *Med.* 218, **δύσκλειαν ἐκτήσαντο καὶ βαθυμίαν.**

925 ἀλλ' εἰ μὲν οὖν τάδ' ἔστιν ἐν θεοῖς καλά,
 παθόντες ἀν ξυγγνοῦμεν ἡμαρτηκότες·
 εἰ δ' οἵδ' ἀμαρτάνουσι, μὴ πλείω κακὰ
 πάθοιεν ἂν καὶ δρῶσιν ἐκδίκως ἐμέ.

ΧΟΡΟΣ.

930 ἔτι τῶν αὐτῶν ἀνέμων αὕται
 ψυχῆς ρύπαν τήνδε γ' ἔχουσιν.

ΚΡΕΩΝ.

τοιγάρ τούτων τοῖσιν ἄγουσι
 κλαύμαθ' ὑπάρξει βραδυτῆτος ὑπερ.

925 f. "If the gods regard this right (*sc.* that I though pious am thought impious, I would confess, having been taught by my suffering (acc. to the maxim *πάθος μάθος*), that I have done wrong." That she does not seriously believe this is shown by the following *ἐκδίκως*. In similar strain the Chorus in *O. T.* 895, *εἰ γὰρ αἱ τοιαῦτε πρᾶξεις τίμαι* (with the gods), *τί δεῖ με χορεύειν*; For *συγγνώσκω = confess, grant*, cf. *Plat. Laws*, 717 d; *Hdt. i. 45; iv. 126*. For the mixed cond. sent. see *GMT*. 54, 1.—ἐν θεοῖς: Lat. *a pud deos*, *i.e.* in their opinion. Cf. 1242.

926. **παθόντες**: the use of the masc. in place of the fem. is common in tragedy where a woman speaks of herself in the first pers. plur. So Electra says of herself, *El.* 399, *πεσούμεθ', εἰ χρή, πατρὶ τυμωρούμενοι*.

927. **οἵδε**: Creon. See on 10.—**μὴ πλείω**: *i.e.* as many, as *καὶ* in the next verse shows. A similar turn is found in *Phil.* 794, *πῶς ἀντ' ἐμοῦ τὸν θεόν χρόνον τρέφοιτε τήνδε τὴν νόσον*; *Trach.* 1038, *τὰν ἀδ' ἐπίδοιμι πεσούσαν αὔτως, ἀδ' αὔτως, ἄς μ' ἀλεσεν*.

928. **καὶ**: makes the comparison

more close.—**ἐκδίκως**: Schol. *ἴξω τοῦ δικαίου*.

929 f. **ἔτι**: Antigone remains unchanged; she has neither confessed that she has done wrong nor succumbed through fear.—**ἀνέμων ρύπαν**: forms one idea (cf. 137); *ψυχῆς* depends on it. *Wild tempests of the soul.* Cf. *Aj.* 616, *τὰ πρὶν ἔργα χεροῦν μεγίστας ἀρετᾶς.* Cf. "A gust of the soul, i' faith it overset me." Coleridge's *Remorse*, ii. 1.—**τῶν αὐτῶν αὕται**: see on 13.

930. **γέ**: adds emphasis to *τήνδε*. A different nature from hers would have yielded.

931. **τούτων**: gen. of cause. He makes the attendants accountable for the imprecation of Antigone, an opportunity for which was given by their delay.

932. **κλαύμαθ' ὑπάρξει κτέ.**: an implied threat similar to *κλαίων φρενώσεις*, 754.—**ὑπερ**: *on account of*. The last syllable of *ὑπερ* is here made long. The use of the *syllaba anceps* is allowed by Soph. and Eur. at the close of an anapaestic verse when there is a change of *dramatis personae*. Cf. *Eur. Med.* 1396, *MH.* *μένε καὶ γῆρας.* IA. *ἄ τέκνα φίλατα*.

ANTIPONH.

οῖμοι, θανάτου τοῦτ' ἐγγυτάτω
τούπος ἀφίκται.

ХОРОЗ.

935 θαρσεῖν οὐδὲν παραμυθοῦμαι,
μὴ οὐ τάδε ταύτη κατακυροῦσθαι.

ANTIPONH.

ῳ γῆς Θήβης ἄστυ πατρῷον
καὶ θεοὶ προγενεῖς,
ἄγομαι δὴ κούκέτι μέλλω.

940 λεύσσετε, Θήβης οἱ κοιρανίδαι,
τὴν βασιλειδῶν μούνην λοιπήν,

939. W. δὴ γὰρ κούκέτι μελλώ.

933. The attendants seize Antigone. The Chorus no longer see hope (935), and assent to the view expressed, as in 576.—**θανάτου**: gen. after ἐγγυτάτω. See G. 182, 2; H. 757.—**τούτο τούπος**: i.e. the threat of Creon to the attendants.

935. **θαρσεῖν**: the subj. to be supplied is σέ. — **οὐδέν**: by no means.

936. **μὴ οὐ**: for the double neg., see G. 283, 7; H. 1034.—**ταύτῃ**: *in this way*, i.e. as you have said. —**κατακυροῦσθαι**: *be ratified, realized*. The inf. without regard to time, referring to the fut. See GMT. 15, 2, n. 3.

937. **γῆς Θήβης**: the domain of Thebes embraced also rural districts and smaller towns. Cf. O. C. 668, **πατρῷον ἄστυ γῆς ἔχει**. For the double gen., cf. 929 f.

938. **προγενεῖς**: *ancestral*. It corresponds to **πατρῷον**. The ancient and

venerated patron gods of the state are meant.

939. **μέλλω**: *do I delay*. Cf. Phil. 1256, **ταῦτὸν τέος ὄψει δρῶντα κοὐ μέλλοντ' ἔτι**.

940. **οἱ κοιρανίδαι**: *ye princely men*. The members of the Chorus are called **ἄνακτες** in 988. This word stands in connection with **βασιλειδῶν**, implying that the scions of the **κοίρανοι**, the former rulers of the land, ought to have protected the daughter of the **βασιλεὺς**, since she was closely connected with them. **οἱ**, the art. with the appos. (**κοιρανίδαι**) of the voc., like **τὸ φάος**, 100.

941. **βασιλειδῶν**: *of the royal house*. Cf. Plat. Critias, 116 c, **ἐγέννησαν τὸ τῶν δέκα βασιλειδῶν γένος**. Suidas has the gloss **βασιλείδης**: **δ τοῦ βασιλέως**. — **μούνην**: Ion. for **μόνην**. She counts Ismene no longer. See on 895.

οῖα πρὸς οἶων ἀνδρῶν πάσχω,
τὴν εὐσεβίαν σεβίσαστα.

Στάσιμον δ'.

ХОРОΣ.

Στροφὴ α.

ἔτλα καὶ Δανάας οὐράνιον φῶς
945 ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς·
κρυπτομένα δ' ἐν τυμβήρει θαλάμῳ κατεζεύχθη·

942. οῖα πρὸς οἶων: cf. Aj. 557, δείξεις οἶος εἰς οἶον (πατρὸς) ἑτρόφης. Trach. 995, ιερῷν οἴταν οἶων... χάριν.

943. Having honored (the duty of) piety. The assonance of the Greek is noticeable.

944. While Antigone is conducted to her "chamber of death," the Chorus chant this hymn of condolence, whose strains fall upon her ear as she departs. Her fate is compared with that of Danae, of Lycurgus, and of Cleopatra, against whom alike, though they, like her, were of royal birth, the omnipotent force of Destiny prevailed. — To Cleopatra two strophes are devoted, *χαριζόμενος τοῖς θεαταῖς*, since she was of Athenian race; to Danae and Lycurgus but one each. — The musical effect of this ode is heightened by the repetition of words and sounds, as if they were echoed back, such as *κερπούσιος*, 956, 962; *κατεζεύχθη* ζεύχθη, 947, 955; *μανίας μανίας*, 958, 961; *ἀρπάν δραχθέτων*, 972, 975; *ἀλαδὸν ἀλαστόροισιν*, 974. — The story of Danae here alluded to is that Acrisius, king of Argos, had been warned by an oracle that if his daughter Danae should ever give birth to a son he should receive his death at this son's hands. Where-

fore, he confined her in a θάλαμον χαλκοῦν ἐν τῇ αὐλῇ τῆς οἰκίας κατὰ γῆς (cf. turris aënea, Hor. Od. III. 16, 1), the foundations of which, it was believed, were still to be seen at Argos in the time of Hadrian. Cf. Pausan. ii. 23. 7. But Zeus penetrated the roof in a shower of gold, and begat from Danae Perseus. A beautiful version of this story is to be found in William Morris's *The Earthly Paradise*, under the title of "The Doom of King Acrisius."

945. ἀλλάξαι: to exchange, i.e. for the gloom of the prison. Cf. Eur. Ilec. 483, ἀλλάξασ' Αἴδα θαλάμους. — δέμας: the person of Danae; a poetic paraphrase. Cf. 205. σῶμα is also thus used. Cf. Trach. 908, οἰκετῶν δέμας. Eur. Med. 1108, σῶμα ἡλιθε τέκνων. — χαλκοδέτοις: "so called because the masonry was lined with brazen plates, secured by nails, such as are said to have been found in the Thesaurus of Mycenae." Schn. See Schliemann's *Mycenae*, p. 44.

946 f. The point of the comparison with the fate of Antigone is contained in the words *κρυπτομένα... κατεζεύχθη*. — κατεζεύχθη: κατά strengthens the notion, i.e. completely, securely, as in *κατακτείνειν*, *κατακρέπτειν*, κτέ.

καίτοι καὶ γενέā τίμιος, ὁ παῖ, παῖ,
 950 καὶ Ζηνὸς ταμιεύεσκε γονὰς χρυσορύτους.
 ἀλλ’ ἡ μοιριδία τις δύνασις δεινά·
 οὕτ’ ἄν νν ὅλβος οὕτ’ Ἀρης, οὐ πύργος, οὐχ ἀλίκτυποι
 κελαωαὶ νᾶες ἐκφύγοιεν.

*Αντιστροφή ἡ.

955 ζεύχθη δ’ ὁξύχολος ταῖς ὁ Δρύαντος,
 Ἡδωνῶν βασιλεύς, κέρτομίοις ὄργαῖς,

948. *καὶ*: *too*; *i.e.* she as well as you.—*τίμιος*: *sc.* ἦν. Because descended from Danaus, the grandson of Poseidon.—*παῖ παῖ*: pathetic repetition.

949. *ταμιεύεσκε*: *she treasured up*, as a *ταμίας* does the treasure of a state or temple. The Hom. iterative ending *-σκον* occurs in tragedy only three times more: *παέσκε*, 963; *ἔσκεν*, Aesch. *Pers.* 656; *κλαεσκον* (in trimeter), Aesch. *Frg.* 305.

950. *χρυσορύτους*: the common form is *χρυσόρρυτος*, but *cf.* *χρυσόρρηπτος*, Pind. *Pyth.* iv. 178; *χρυσορόν*, Eur. *Bacch.* 154; *ἄγνορθτων*, Aesch. *Prom.* 435.

951. Const. ἡ μοιριδία δύνασις (*ἐστι*) δεινά τις (*δύνασις*). *τις* lends a peculiar shade to the thought by implying that this power of fate is something not fully known. For the sentiment, *cf.* 987. Pind. *Pyth.* xii. 30, *τῷ γε μόρσιμον οὐ παρφυκτόν*. Hdt. i. 91, *τὴν πεπρωμένην μοίρην ἀδύνατην ἐστιν ἀποφυγέειν καὶ θεέθ*.

952 ff. οὔτε...οὔτε...οὐ...οὐχ: a double parallelism is indicated: on the one hand, money which may buy, or force of arms which may secure protection; and, on the other, battlements or flight in ships which may afford escape. So Hor. says of Care,

Od. II. 16, 21, *scandit aeratas vitiosa naves cura nec turmas equitum relinquit ocior Euro*; *Od.* III. 1, 38, *neque dedit aerata triremi et post equitem sedet*.—*ἄν*: with *ἐκφύγοιεν*, with a sense approaching that of the fut. indic. See GMT. 52, 2, n. *Cf.* 1339.

955. Lycurgus, king of the Edonians, who lived on the Strymon in Thrace, was punished for attacking Dionysus on his return from the Orient and for opposing the celebration of his worship. According to the account of Apollodorus, Lycurgus, made insane by Dionysus, slew in his frenzy his son and cut off his own leg, after which he was taken by the Edonians to Mount Pangaeum, where he was chained, and afterwards, at the command of Dionysus, torn asunder by horses. Homer has him punished with blindness and speedy death. See *Il.* vi. 139. The comparison with Antigone is contained in *ζεύχθη...πετρώδει...δεσμῷ*.—*ὁξύχολος*: *cf.* Verg. *Aen.* iii. 13, *acri Lycurgo*.

956. *κέρτομίοις ὄργαῖς*: dat. of cause, *because of his harsh temper*. Or, perhaps better, *on account of his insolent mockery*, lit. *mocking temper*. *Cf.* Eur. *Alc.* 1125, *κέρτομος χαρά*.

ἐκ Διονύσου πετρώδει κατάφαρκτος ἐν δεσμῷ.
 οὗτω τᾶς μανίας δεινὸν ἀποστάζει
 960 ἀνθηρόν τε μένος· κεῖνος ἐπέγυν ρ μανίας
 ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.
 παύεσκε μὲν γὰρ ἐνθέους γυναικας εὗιόν τε πῦρ,
 965 φιλαύλους τ' ἡρέθιζε Μούσας.

960. W. ἐνθηρον.

965. W. δ' ἡρέθιζε.

In Aesch. Frg. 59, he is said to have called Dionysus *γύννις*. See App.

957. πετρώδει κτέ.: the rocky cavern in Mount Pangaeum is referred to. — **κατάφαρκτος**: instead of **κατάφρακτος**, by the metathesis of β, which, acc. to the lexicographers, is quite common in the older Att. writers; cf. ἐφάρξαντο, *ναιφαρκτον*, *πεφαργμένος*.

959 f. *thus*, i.e. by such punishment, *the terrible and exuberant fury of madness trickles away*, i.e. comes to nought. For the interpretation and reading of W. and other edit., see the App. — **ἀνθηρόν**: Schol., *τὸ ἄκματον καὶ ἀνθοῦν ἐν κακοῖς*. Cf. *Trach.* 1000, *μανίας ἄνθος*. *Ibid.* 1089, (*νύσσος*) *ἡρθηκεν*, Aesch. *Pers.* 821, *ὑβρίς ἔξανθούσα*.

960. **ἐπέγυω**: *he became aware afterwards* (ἐπὶ), i.e. after he was punished. — **μανίας**: dat. of manner with **ψαύων**.

961. **ψαύων**: equiv. to ὅτι **ἔψανεν** after **ἐπέγυω**. See GMT. 113 and n. 7; and for the tense, 16, 2. — **τὸν θεόν**: for the accus., see on 546. So also the post-classical Nonnus, *Dion*, 45, 317, *τίγρων οὐ ψαύοντα φορῆ*. Ellendt suggests that the accus. is due to the use of **ψαύειν** in the sense of **λοιδορεῖν**. — **ἐν κερτομίοις γλώσσαις**: *with reviling words*. See on 956. — **ἐν**: with the dat. sometimes passes over into an almost purely instrumental sense. Cf. 764, 1003. *Phil.* 60, *ἐν λιταῖς στελλαντες*. *Ibid.* 1393, *ἐν λόγοις πείσειν*.

963. **παύεσκε**: see on 949. The repetition of his efforts may be referred to by the iterative form. — **ἐνθέους γυναικας**: the Bacchantes, the attendants of Dionysus.

964. **εὗιον**: he compelled them to put out the mystic flame of their torches, which they brandished while shouting *ἐνδῖ εὐαῖ*. Cf. O. T. 211, *Βάκχον εὕιον*. Eur. *Bacch.* 155 f., **μέλπετε τὸν Διόνυσον βαρυβρόμων ὑπὸ τυμπάνων εὕια τὸν εὔιον ἀγγαλλόμεναι θεὸν**. The opposition to the introduction of the Dionysus cult into Thrace is prob. the origin of this legend.

965. **φιλαύλους Μούσας**: the Muses, originally Nymphs, were connected with Dionysus in an ancient Thracian cult; reference to them is, therefore, especially appropriate when speaking of the locality where the scene of the myth of Lycurgus is laid. *Tίς ποτ' ξερθεὶ μουσόμαντις*; asks Lycurgus contemptuously in Aesch. Frg. 58. Eustathius on Hom. *Od.* xvii. 205, says *λέγονται καὶ Μούσαι Διονύσου τροφοί*. Erato, Thalia, and Terpsichore are found represented in art as Bacchantes. This connection of the Muses with Dionysus was carried over from Thrace into Boeotia. According to an Orchomenian myth, the Muses concealed Dionysus when he fled to them for refuge. A new connecting link with the Muses was added when

Στροφὴ β'.

παρὰ δὲ Κυανεᾶν σπιλάδων διδύμας ἀλὸς
ἀκταὶ Βοσπόριαι οὐδὲ ὁ Θρηκῶν ἄξενος
970 Σαλμυδηστός, ὦν ἀγχίπολις Ἄρης
δισσοῖσι Φινέδαις
εἶδεν ἀρατὸν ἔλκος

968. W. τὰ δὲ θρηκῶν.

tragedies began to be performed at the Dionysia. In the theatre at Athens two seats of honor belonging to the priests of Dionysus Melpomene have been exhumed. The flute, which was used in the worship of Dionysus, is often seen in the hands of the Muses as represented in vase paintings and in statuary of the later period.

966 f. *And by the Cyanean rocks of the double sea are the Bosporian cliffs.* Cf. Strabo, vii. 319, αἱ δὲ Κυάνεαι πρὸς τῷ στόματι τοῦ Πόντου εἰσὶ δύο νησίδια . . . πορθμῷ διειργόμενα δύο εἴκοσι στάδια . . . Called by Hom. (*Od.* xii. 61) Πλαγκτά. Cf. Eur. *Med.* 2, κυάνεας Συμπληγάδας. These small rocky islands, now called Urekjaki, lie at the entrance of the Bosphorus into the Black Sea.—**παρά**: the gen. to express the idea of extension; i.e. from these extend.—**νιδύμας**: because there was a sea on either side of the rocks. Dion. *Perieg.* 156, after describing the Cyanean rocks, says, ἐκ τοῦδε ἐν καὶ Πόντου οὐδεὶς διθάλασσαν ἔντω.

968. ίδε: Ion. for ἡδέ. Not found elsewhere in tragedy.—**ἄξενος**: cf. Aesch. *Prom.* 726, Σαλμυδηστία γνάθος ἐχθρόζενος ναύταισι, μητροῦ νεών.

970. **Σαλμυδηστός**: the coast of the Thracian Bosphorus, as far as the promontory of Thynias. The inhabitants of this region pillaged the ves-

970. W. ἀγχοντος Ἄρης.

sels that were wrecked on their coast (an ancient flotsam). Cf. Xen. *Anab.* vii. 5. 12.—**ίνα**: where.—**ἀγχίπολις**: dwelling hard by. In Hom. *Il.* xiii. 301, *Od.* viii. 361, Ares is spoken of as dwelling in Thrace. Others, *tutelary god of the city*. Cf. Aesch. *Sept.* 501, Οὐκα Παλλὰς ἥδος ἀγχίπτολις.

971 ff. Const. ίνα Ἄρης εἶδεν ἀρατὸν ἔλκος, τυφλωθὲν ἀλαὸν δισσοῖσι Φινέδαις, κύκλοις ἀλαστόροις ὅμμάτων ἀραχθέντων ἐξ ἀγρίας δάμαρτος. — **Φινέδαις**: the winged Boreas carried away with him Orithyia, the daughter of Erechtheus, king of Athens. Cleopatra, daughter of Orithyia, married Phineus, the king of Salmidessus. Afterwards Phineus rejected her and had her imprisoned, and then took for his wife Idothea, sister of Cadmus (or, Idaea, daughter of Dardanus), who smote with blindness the sons of Cleopatra, and caused them to be shut up in a vaulted tomb.

972 ff. **ἀρατόν**: *accursed*, i.e. bringing a curse on Phineus and Idothea. The word occurs nowhere else in the tragedians, and its genuineness here is suspected. See App. for other readings.—**ἔλκος τυφλωθὲν ἀλαόν**: *the blinding wound struck so as to cause sightlessness*. We find ἔλκος βάλλειν or οὐτᾶν (cf. Hom. *Il.* v. 361, xvi. 511); so here *τυφλοῦν* ἔλκος, *to inflict a wound by blinding*. This is followed by

τυφλωθὲν ἐξ ἀγρίας δάμαρτος
 ἀλαὸν ἀλαστόροισιν ὄμμάτων κύκλοις
 75 ἀραχθέντων ὑφ' αἰματηραῖς
 χείρεσσι καὶ κερκίδων ἀκμαῖσιν.

'Αντιστροφὴ β'.

κατὰ δὲ τακόμενοι μέλεοι μελέαν πάθαν
 κλαῖον ματρός, ἔχοντες ἀνύμφευτον γονάν·
 980 ἀ δὲ σπέρμα μὲν ἀρχαιογόνων

979. W. κλαῖον, ματρός ἔχοντες.

two dats., κύκλοις, indir. obj. or aim of the action in *τυφλῶν*, and *Φινεῖδαις*, dat. of reference or interest, as in the freq. Hom. expression, *μένος δέ* of *ἔμβαλε θυμῷ*. Cf. Eur. *Iph. Taur.* 853, *φάσγανον δέρῃ θῆκέ μοι πατήρ*. ἀλαὸν is predic.

974. ἀλαστόροισιν: *vengeance bringing*. ἀλαστόρος for ἀλάστωρ, as in Aesch. Frg. 87, *πρενευηῆς ἀλάστορος*. This word means properly an avenging spirit, and is applied with great significance to the sightless eyeballs that seek for vengeance from the gods.

975. ὑπό: with the dat. as in *ὑπὸ χειρὸν δαμῆναι* and many other Hom. expressions. Cf. O. T. 200, *τὸν, ἢ Ζεῦ,* ὅτῳ σῷ φθίσον κεραυνῷ.

976. χείρεσσι: see on 116.—κερκίδων ἀκμαῖσιν: with the points of shuttles. The shuttle was sharpened at the point so as to slip in between the threads of the warp, which was upright. It was with this instrument that Alcmenë bored out the eyes of Eurystheus after his death. Oedipus smote his eyes with the brooch of his wife. Cf. O. T. 1268.

977. κατά: modifies *τακόμενοι*; separation of the verb from its

prep. In trimeters this occurs in 427, 432, 1233; in lyric parts, in 1272, 1274. Cf. also O. T. 1198, *κατὰ μὲν φθίσας*. Phil. 1177, *ἀπό νύν με λείπετε*.—μέλεοι κτέ.: they (i.e. the Phineidae) wretchedly wasting away (in their imprisonment) bewailed the wretched state of their mother (who had borne them in a calamitous wedlock and who likewise was incarcerated in a dungeon). Thus the fates of the deserted mother and of the sons are connected, and the poet easily introduces the comparison between the destiny of Cleopatra, not clearly stated but readily inferred, and that of Antigone. That this is the chief point of the entire reference to the story of the Phineidae appears from 980-87. For this reason the punctuation of W., which separates κλαῖον from ματρός, is not acceptable.—μέλεοι μελέαν: see on 13. Cf. O. T. 479, *μέλεος μελέωφ ποδὶ χηρεύων*.

979. ἀνύμφευτον γονάν: *a birth from an unblest wedlock*. The attrib. belongs prop. to ματρός; she was δύσνυμφος.

980. ἀ δέ: but she. Dem. use of the art. Cleopatra is meant.—σπέρμα: in lineage.

ἀντασ' Ἐρεχθεῖδᾶν,
 τηλεπόροις δ' ἐν ἄντροις
 τράφη θυέλλαισιν ἐν πατρώαις
 985 Βορεὰς ἄμιππος ὁρθόποδος ὑπὲρ πάγου
 θεῶν παῖς· ἀλλὰ κάπ' ἔκείνᾳ
 Μοῖραι μακραίωνες ἔσχον, ὡς παῖ.

981. **ἄντασε**: nancisci; like *τυχεῖν* followed by the gen. Cf. Hom. *Od.* iii. 44, *δαίτης ἡντήσατε*. O. C. 1445, *ἀντῆσας κακῶν*. — **Ἐρεχθεῖδᾶν**: see on 971 f. They are called ἀρχαιόγονοι by the Chorus because they were *ἀντόχονες*. Cf. *Aj.* 202, *γενεὰ χθονίων ἀπ'* *Ἐρεχθεῖδᾶν*. *μέν* (980) and *δέ* (983) place her origin and nurture in contrast.

983. **τηλεπόροις**: *far-piercing*, i.e. extending far into the mountain side. These caverns were the *Σαρπηδονία πέτρα* of Mount Pangaeum in Thrace.

984. **πατρώαις**: the whirlwinds amid which she was reared are personified by this epithet; they are her sisters.

985. **Βορέας**: not to be confused with *Boréas*. For the patronymic form, see G. 129, 9 a; H. 559. — **ἄμιππος**: horses that were yoked and ran together were called *ἄμιπποι σύνδρομοι*, hence, *keeping pace with, fleet as a steed*. In the poets Boreas and his children are often the types of swiftness. Cf. Tyrt. Frg. 12, 4, *νικώθ δὲ θεῶν θρηίκιον Βορέην*. Theogn. 715, *ἀκτέρεας πόδας παῖδων Βορέω*. As Zetes and Calais, the sons of Boreas, were said to be winged, so the poet transfers the swiftness of the sire here also to the daughter. — **ὁρθόποδος κτέ.**: *on top of craggy steeps*. This is not contradictory to *τραφῆναι* *ἐν ἄντροις*, because here the poet has in mind the free ranging of the Boread on lofty hills. For *ὑπέρ* in this sense,

cf. 1126. Super Pindo, *on the top of Pindus*, Hor. *Od.* I. 12, 6. With *ὅρθοπον*, applied to a hill, *cf.* *ἴψιπον*, applied to laws, O. T. 866. The high crags tower *straight up* as if on firm feet.

986 f. **θεῶν παῖς**: she was thus *γενεὰ τίμος*, like Danae (949). Her father was a wind-god, her grandfather was Erechtheus, the son of Hephaestus and Gaea. This myth awakened in the mind of the Athenians grateful recollections. They believed that Boreas, moved by his relationship with the family of their ancient king, had destroyed the Persian fleet, and they styled him their helpful relative, and consecrated to him a shrine on the banks of the Ilissus. — **ἀλλ' κάπ' ἔκείνᾳ...ἔσχον**: *but even against her (notwithstanding all her supposed immunity) the fates directed their way*. *ἔχειν* with *ἐπι*, in the sense of *make one's way to, come upon*, is found in Hom. *Od.* xxii. 75, *ἐπι δ' αὐτῷ πάντες ἔχωμεν*. The expression is often used of directing one's way in riding or sailing. The Schol. paraphrases by *ἔπεσχον*, *ἔπετέθησαν*, *ἔπεβάρησαν*.

987. **μακραίωνες**: so called because they are supposed to have existed from the earliest time. The epithet in Aesch. *Eum.* 172 is *παλαιγενεῖς*. — **ὡς παῖ**: Antigone is apostrophized after her departure, as Oedipus in O. C. 1567, *πάλιν σε δαίμων δίκαιος αὔξου*.

EIGHTH SCENE. CREON. TIRESIAS.

'Επεισόδιον ἐ.

ΤΕΙΡΕΣΙΑΣ.

Θηβῆς ἄνακτες, ἥκομεν κουνὴν ὁδὸν
 δύ' ἔξ ἐνὸς βλέποντε· τοῦς τυφλοῦσι γὰρ
 990 αὗτη κέλευθος ἐκ προγγητοῦ πέλει.

ΚΡΕΩΝ.

τί δ' ἔστιν, ὡ γεραιὲ Τειρεσία, νέον;

ΤΕΙΡΕΣΙΑΣ.

ἔγὼ διδάξω, καὶ σὺ τῷ μάντει πιθοῦ.

ΚΡΕΩΝ.

οὐκον πάρος γε σῆς ἀπεστάτουν φρενός.

ΤΕΙΡΕΣΙΑΣ.

τοιγάρ δὶ ὁρθῆς τήνδε ναυκληρεῖς πόλιν.

988. The unannounced appearance of Tiresias marks the beginning of the *περιπέτεια* of the play. The blind seer, led by a boy, enters the scene at the right of the spectators.—*ἄνακτες*: see on 940.

989. *ἔξ ἐνός*: *i.e.* by the eyes of one.

990. *αὗτη*: *sc. κουνή*. *ἐκ προγγητοῦ* is added to explain *αὗτη*, the thought being that the blind can journey only with the help of a guide.

991. *ὅτε*: indicates some suppressed emotion or surprise. In order to understand the attitude of Creon towards Tiresias and these first words of their interview, it is to be borne in mind that in the recent siege of Thebes Tiresias had declared to Creon that

Ares was angry with the city, because at its founding the dragon which was sacred to him had been slain, and that he would give deliverance to the Thebans only when expiation had been made by the death of some descendant of the men that had sprung from the teeth of the dragon. Thereupon Creon's son, Megareus, offered himself as a sacrifice to Ares, and the city received deliverance and quiet by the death of the two sons of Oedipus and the succession of Creon to the throne.

994. *δὶ ὁρθῆς*: *sc. δδοῦ*.—*ναυκληρεῖς*: the same metaphor is freq. in Aesch., e.g. *Sept.* 652, *σὺ δὲ αὐτὸς γνῶθι ναυκληρεῖν πόλιν*. Cf. Eng. *piloting the state*.

ΚΡΕΩΝ.

995 ἔχω πεπονθὼς μαρτυρεῖν ὀνήσιμα.

ΤΕΙΡΕΣΙΑΣ.

φρόνει βεβὼς αὖ νῦν ἐπὶ ξυροῦ τύχης.

ΚΡΕΩΝ.

τί δ' ἔστιν; ὡς ἐγὼ τὸ σὸν φρίσσω στόμα.

ΤΕΙΡΕΣΙΑΣ.

γνώστει, τέχνης σημεῖα τῆς ἐμῆς κλύων.
εἰς γὰρ παλαιὸν θάκον ὀρνιθοσκόπον
1000 ἵζων, ἵν' ἦν μοι παντὸς οἰωνοῦ λιμήν,
ἀγνῶτ' ἀκούω φθόγγον ὀρνίθων, κακῷ
κλάζοντας οἴστρῳ καὶ βεβαρβαρωμένῳ·
καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς

995. Const. ἔχω μαρτυρεῖν (*τοῦτο*), *πεπονθὼς ὀνήσιμα*. Others prefer to join ὀνήσιμα directly with μαρτυρεῖν, taking *πεπονθὼς abs.* = *from experience*. The reference is to the events mentioned above on 991. W., however, thinks that the poet refers to the time when Oedipus proposed to slay Creon as the supposed murderer of Laius, and Oedipus was led by the seer to detect himself as the guilty man.

996. **βεβὼς**: supplementary participle after φρόνει, *think that you stand*. Cf. *Trach.* 289, φρόνει νιν ὡς ἔξοντα. — **ἐπὶ ξυροῦ τύχης**: lit. upon the razor's edge of fortune. A proverbial expression, the earliest form of which is found in Hom. *Il.* x. 173 f., νῦν γὰρ δὴ πάντεσσιν ἐπὶ ξυροῦ ἴσταται ἀκμῆς ή μάλα λυγρὸς ὀλεθρος Ἀχαιοῖς ήτε βιῶνται. Cf. *Hdt.* vi. 11, ἐπὶ ξυροῦ γὰρ ἀκμῆς ἔχεται ἡμῖν τὰ πρήγματα ή εἶναι ἐλευθέρουσι ή δούλοισι. Milton, *Par. Reg.* i. 94, "You see our danger on the utmost edge of hazard."

997. **ὡς**: *how*; exclamatory. Cf. *El.* 1112, τι δ' ἔστιν; **ὅς** μ' ὑπέρχεται φόβος.

999. **γάρ**: see on 238. — **παλαιόν**: consecrated by ancient tradition. — **ὄρνιθοσκόπον**: the *οἰωνοσκοπεῖον Τειρεσίουν* καλούμενον was still pointed out on the acropolis of Thebes in the time of the Antonines. Cf. *Paus.* ix. 16. 1. Ὁρνιθομαντέλα was the oldest method of divination that had been reduced to a system among the Greeks. For places of long-continued observation localities were chosen that were frequented by birds; hence λιμήν = *resort*. Cf. Lat. *templum* = *locus manu a auguris designatus in aëre*.

1001. **ἄγνωτα**: *unknown, strange*. — **κακῷ**: *inauspicious*.

1002. **κλάζοντας**: a "constructio ad sensum," as if ὄρνιθας φθεγγομένουs had preceded. — **βεβαρβαρωμένῳ**: the cry of the birds, ordinarily so readily understood by the augur, was strange and unintelligible to him.

1003. **ἐν**: see on 764. Here **ἐν** adds

ἔγνων· πτερῶν γὰρ ροῦβδος οὐκ ἀσημος ἦν.
 1005 εὐθὺς δὲ δείσας ἐμπύρων ἔγευόμην
 βωμοῖσι παμφλέκτουσιν· ἐκ δὲ θυμάτων
 "Ηφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῷ
 μνδῶσα κηκὶς μηρίων ἐτήκετο
 κάτυφε κάνεπτνε, καὶ μετάρσιοι
 1010 χολαὶ διεσπείροντο, καὶ καταρρνεῖς
 μηροὶ καλυπτῆς ἔξεκεντο πιμελῆς.
 τοιαῦτα παιδὸς τοῦδ' ἐμάνθανον πάρα
 φθίνοντ' ἀσήμων ὀργίων μαντεύματα·
 ἐμοὶ γὰρ οὗτος ἡγεμών, ἄλλοις δ' ἐγώ.

to the clearness of the sent., standing by the side of *φονᾶς* (=in bloody fray) a dat. of manner.

1004. **γάρ**: tells how he knew, though he was blind.

1005. **ἔγευόμην**: i.e. ἐπειρώμην. Similar is *γενέσθαι* ἀλκῆς, ἀέθλων. Alarmed at the fighting of the birds, Tiresias makes trial of divination by fire, which also terrifies him with its bad omens.

1006. **βωμοῖσι**: dat. of place. *παν-* in *παμφλέκτουσιν* indicates, as it freq. does in the tragic writers, simply a high degree, like Eng. *very*. Cf. *παντελεῖς*, 1016 and 1163. El. 105, *παν-* *φεγγεῖς* *ἄστρων* *ριπάς*.

1007. **"Ηφαιστος**: see on 123. With this passage cf. Sen. *Oed.* 307, Tir. *Quid flamma?* Utrumne clarus ignis et nitidus stetit, Rectusque purum verticem caelo tulit, An latera circa serpit incertus viae, Et fluctuante turbidus fumo labat? If the fire was kindled with difficulty, or the flame was divided and did not immediately take hold of all the parts of the victim, or if instead of ascending in a straight line the flame whirled round, or if there arose

thick black smoke, the sacrifice indicated the divine displeasure, and was a portent of evil.

1009. **μετάρσιοι**: in the pred.

1010. **χολαὶ**: the galls were a part of the *σπλάγχνα* that were examined in divination. Prometheus, Aesch. *Prom.* 496, names as one of the arts of divination which he taught men, *χολῆς λοβοῦ τε πουκίην εὐμορφίαν*.

1010. **καταρρεῖς**: lit. *flowing down*, here *melted away*; in agreement with *μηροί*, because that from which or with which anything flows is itself often spoken of as flowing, as e.g. *ῥέεν ἀλματὶ γαῖα*. So we say in Eng. "the streets ran with blood."

1011. **μηροί**: the thigh-bones with some of the flesh still upon them, whereas *μηρία* are the pieces of flesh cut from the thighs. This distinction, however, is not always observed.—**πιμελῆς**: the thigh-bones lay bare of the enveloping caul that had melted away from them. Hom. *Il.* i. 460, *μηρούς τ' ἔξεταμον κατά τε κνίσῃ ἐκάλυψαν διπτυχα ποιήσαντες*.

1013. **φθίνοντα**: W. takes in indir. disc. after *ἐμάνθανον*, and explanatory of *τοιαῦτα*. Accordingly he punctuates

1015 καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοσεῖ πόλις.
 βωμοὶ γὰρ ἡμῶν ἐσχάραι τε παντελεῖς
 πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορᾶς
 τοῦ δυσμόρου πεπτῶτος Οἰδίπου γόνου.
 κατ' οὐ δέχονται θυστάδας λιτὰς ἔτι
 1020 θεοὶ παρ' ἡμῶν οὐδὲ μηρίων φλόγα,
 οὐδὲ ὄρνις εὐσήμους ἀπορροιβδεῖ βοάς,
 ἀνδροφθόρου βεβρώτες αἴματος λίπος.
 ταῦτ' οὖν, τέκνον, φρόνησον. ἀνθρώποισι γὰρ
 τοῖς πᾶσι κοινόν ἔστι τούξαμαρτάνεω·
 1025 ἐπεὶ δ' ἀμάρτη, κείνος οὐκέτ' ἔστ' ἀνὴρ

after *πάρα*. But it seems better to join *τοιαῦτα* directly with *μαντεύματα*, to take *φθίνοντα* adj., and to transl. *such failing prophecies from sacrifices that give no sign.* Cf. O. T. 906, *φθίνοντα Λαὸν θέσφατα.* Psalm 74, 9, “We see not our signs, there is no more any prophet.” As the cries of the birds (1001 f.), so also the sacrifices refuse to give the seer intelligible and favorable omens.

1015. *ταῦτα νοσεῖ*: is afflicted with this trouble. *ταῦτα* is the cognate accus., the noun being implied in the verb. See G. 159, n. 2; H. 716 b.

1016. *παντελής*: acc. to W., all-sacred; as ἀτελῆς ἵερῶν is one who has not been initiated in the sacred mysteries; *νεοτελῆς* and ἀπτιτελῆς, one who is newly initiated. But this sense is not suitable to *παντελῆ*, 1163. Cf. also *παντελῆς δάμαρ*, O. T. 930. The use of *παντελῶς* is also against it. L. & S., Ell., and many others render *παντελεῖς* all; better, all completely, with its force upon *πλήρεις*, as though it were *πᾶσαι παντελῶς πλήρεις*.

1017 f. *πλήρεις τοῦ γόνου*: i.e. of his body, pieces of which the birds

and dogs had carried or let fall on the altars.—*βορᾶς*: in appos. with *γόνου*; i.e. mangled for food. In this way the shrines of the gods were polluted. Camp illustrates the thought by a quotation from Webster's *Appius and Virg.*, p. 165, “Come, you birds of death, And fill your greedy crops with human flesh; Then to the city fly, disgorge it there Before the senate, and from thence arise, A plague to choke all Rome.”

1021. *ὄρνις*: with short *ι*. So in Hom. *Il.* xxiv. 219, also in a daectylic verse in *El.* 149, and a few times in trimeters, esp. in Eur. and Ar.—*εὐσήμος*: giving clear augury; contrasted with *ἄσημος*, 1013, and referring back to *φοτρφ βεβαρβαρωμένφ*, 1002.

1022. *Glutted as they are with the bloody fat of a slain man.*—*αἷματος*: a gen. of characteristic, like *λευκῆς χιόνος*, 114.—*βεβρώτες*: in the plur. because *ὄρνις* is collective in sense.—*ἀνδροφθόρου*: = ἀνδρὸς φθαρέντος. Cf. Eur. *Orest.* 1649, *αἷματος μητροκτόνου.* *Cycl.* 127, *βορᾶς ἀνθρωποκτόνφ.*

1025. *ἀμάρτη*: the subj. is to be supplied from the following *ἀνὴρ*.

ἀβουλος οὐδ' ἄνολβος, ὅστις ἐσ κακὸν
πεσὼν ἀκεῖται μηδ' ἀκύνητος πέλει.
αὐθαδία τοι σκαιότητ' ὀφλισκάνει.
ἀλλ' εἴκε τῷ θανόντι μηδ' ὀλωλότα
1030 κέντει. τίς ἀλκὴ τὸν θανόντ' ἐπικτανεῖν;
εὖ σοι φρονήσας εὖ λέγω· τὸ μανθάνειν δ'
ἡδιστον εὖ λέγοντος, εἰ κέρδος λέγοι.

ΚΡΕΩΝ.

ῳ πρέσβυ, πάντες ὥστε τοξόται σκοποῦ
τοξεύετ' ἀνδρὸς τοῦδε, κοῦδε μαντικῆς
1035 ἀπρακτος ὑμῶν εἴμι· τῶν ὑπαὶ γένους
ἐξημπόλημαι κάμπεφόρτισμαι πάλ

1035 f. W. εἴμι. μῶν ὑπαὶ γένους ... πάλαι;

For the subjv. without ἄντ, see GMT. 63, 1 b. Cf. O. C. 1225, ἐπεὶ φαῆ.

1027. ἀκεῖται, πέλει: see on 179.

1028. αὐθαδία κτέ.: *obstinacy incurs the charge of folly.*

1029. εἴκε τῷ θανόντι: *relent towards the dead.*

1030. ἐπικτανεῖν: *to slay again.* ἐπί as in ἐπιγαμέω. Cf. 1288. Phil. 946, ἐναίρων νεκρόν. “Strike him no more, you see he’s dead already.” Ford’s *Witch of Edmonton*, iv. 2.

1031 f. εὖ: the repetition of this word and of λέγειν gives to the closing part of the seer’s speech an oracular and striking effect. For the elision in δ’, see on 350. — εἰ λέγοι: *in case he should speak;* opt. with the pres. indic. in the apod. Cf. 666. Aj. 1344, οὐ δίκαιον (ἐστίν), εἰ θάνοι, βλάπτειν τὸν ἀσθλόν. — κέρδος: in the sense of κερδαλέα, as in 1326.

1033. ὥστε: for ὡς. Cf. 1084.

1034. τοξεύεται: figurative. Cf. Aesch. *Suppl.* 446, καὶ γλῶσσα τοξεύ-

σασα μὴ τὰ καίρια. Psalm 64, 3, “Who whet their tongue like a sword, and bend to shoot their arrows, bitter words.” — ἀνδρὸς τοῦδε: i.e. ἔμοῦ. — μαντικῆς: sc. τέχνης. The gen. after ἀπρακτος (see on 847), which means *untried, unassailed by*.

1035. τῶν ὑπαὶ γένους: *by whose tribe;* i.e. τῶν μάντεων, which is easily suggested by μαντικῆς. “Creon’s heated imagination suggests to him that the whole tribe of prophets and diviners have greedily marked him for their prey.” Camp. — ὑπαὶ: in trimeter is found also in El. 711, Aesch. *Agam.* 944, Eum. 417.

1036. ἐμπέφόρτισμαι: ἐμφορτίζειν is found elsewhere only in post-classical writers, who use it in the sense of *load, load upon*; Hes., Op. 690, has τὰ μείονα φορτίζεσθαι. Dem. has ἀντιφορτίζειν, and Xen. ἐπιφορτίζειν, used of lading a ship with merchandise. ἐξημπόλημαι evidently refers to the same transaction, and the expression is equiv. to

κερδαίνετ', ἐμπολάτε τάπο Σάρδεων
 ἥλεκτρον, εὶ βούλεσθε, καὶ τὸν Ἰνδικὸν
 χρυσόν· τάφῳ δ' ἐκεῖνον οὐχὶ κρύψετε.
 1040 οὐδὲ εὶ θέλουσ' οἱ Ζηνὸς αἰετοὶ βορὰν
 φέρειν νιν ἀρπάζοντες ἐς Διὸς θρόνους,
 οὐδὲ ὡς μίασμα τοῦτο μὴ τρέσας ἔγω
 θάπτειν παρήστω κεῦνον. εὖ γὰρ οἶδ' ὅτι
 θεοὺς μιαίνειν οὔτις ἀνθρώπων σθένει.
 1045 πίπτουσι δ', ὃ γεραιὲ Τειρεσία, βροτῶν
 χοὶ πολλὰ δεινοὶ πτώματ' αἰσχρό', ὅταν λόγους
 αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

φεῦ·

ΤΕΙΡΕΣΙΑΣ.

ἄρ' οἶδεν ἀνθρώπων τις, ἄρα φράζεται,

ΚΡΕΩΝ.

τί χρῆμα; ποῖον τοῦτο πάγκουνον λέγεις;

I have been sold and delivered as merchandise.

1037. The asyndeton adds emphasis and indicates Creon's excitement. "You may barter me in return for the greatest treasures, you will never succeed in making me abandon my purpose." The wealth of Sardis and India was proverbial.

1038. ἥλεκτρον: neut. in Soph. and Hdt. Gold, with a partly natural, partly artificial alloy of silver, about one-fourth part. Perhaps this is what Hdt. i. 50, calls λευκὸς χρυσός, in distinction from ἄπειθος χρυσός.

1040. Creon replies to what the seer said in 1016 ff. Passion again carries him away, as in 760, 769, and even to the point of blasphemy, as in 487, 780.

1041. νήν: the body of Polynices.

1042. οὐδέ: repetition of οὐδέ in

1040, and followed by μή with the fut. παρήσω. See GMT. 89, 1, and cf. El. 1052, οὐ σοι μή μεθέψυμαι ποτε. — μίασμα: pollution.

1043. γάρ: introduces the apology for his seemingly blasphemous expression. So Oedipus, *O. T.* 334, after calling Tiresias ὁ κακῶν κάκιστε, checks himself, and apologizes by adding, καὶ γάρ ἦν πέτρου φύσιν σύ γ' ὄργανειας.

1045. The fifth foot is an anapaest, as in 991.

1046. πολλά: modifies δεινοὶ and = πάνυ. So *Phil.* 254, ὃ πόλλα' ἔγω μοχθηρός. Hom. *Il.* vi. 458, πόλλα' ἀεκα-
 ζομένη. — πτώματα: cognate accus. after πίπτουσι.

1047. κέρδους: Creon retorts sharply to the words of Tiresias in 1031 f.

1048. τις: "I see," he says, "from

ΤΕΙΡΕΣΙΑΣ.

1050 ὅσῳ κράτιστον κτημάτων εὐβουλία;

ΚΡΕΩΝ.

ὅσῳπερ, οἶμαι, μὴ φρονεῖν πλείστη βλάβη.

ΤΕΙΡΕΣΙΑΣ.

ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυς.

ΚΡΕΩΝ.

οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.

ΤΕΙΡΕΣΙΑΣ.

καὶ μὴν λέγεις, ψευδῆ με θεσπίζειν λέγων.

ΚΡΕΩΝ.

1055 τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος.

ΤΕΙΡΕΣΙΑΣ.

τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ.

ΚΡΕΩΝ.

ἄρ' οἶσθα ταγοὺς ὄντας ἀν λέγης λέγων;

your example, how thoughtless and foolish men generally are."

1050. Tiresias finishes the sent. begun in 1048, and interrupted by the excited Creon. Haemon had expressed the same sentiment to Creon in 684.—ὅσῳ: see on 59.

1051. ὅσῳπερ: the correlative το-σούτῳ is omitted.—οἶμαι: is sarcastic, like Eng. *I suppose*. In 1053 Creon regains his composure for a few moments.

1052. πλήρης: *infected with*.

1054. καὶ μὴν λέγεις: *and yet you do speak (ill) of (the seer)*.

1055. φιλάργυρον: sc. ἐστίν. Cf. Eur. *Iph. Aul.* 520, τὸ μαντικὸν πᾶν σπέρμα φιλάργυρον κακόν. The art of

divination was at this time much practised in Athens by a set of men of vain and mercenary character. Cf. Plat. *Rep.* 364 b, ἀγύρται δὲ καὶ μάντεις ἐπὶ πλουσίων θύρας ἴοντες πείθουσιν κτέ.

1056. τὸ δ' ἐκ τυράννων: sc. γένος; *the breed of tyrants*. ἐκ with the gen. here, and ἀπό in 103, instead of the gen. of connection. As before to Haemon (737), so here to the seer, Soph. attributes a sentiment that is supposed to show the poet's Athenian love of freedom and popular government.—αἰσχροκέρδειαν: Creon is αἰσχροκερδῆς in maintaining his edict against the sacred rights of duty to kindred.

1057. W. interprets, *do you know in*

ΤΕΙΡΕΣΙΑΣ.

οῖδ'· ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν.

ΚΡΕΩΝ.

σοφὸς σὺ μάντις, ἀλλὰ τἀδικεῖν φιλῶν.

ΤΕΙΡΕΣΙΑΣ.

1060 ὅρσεις με τάκινητα διὰ φρενῶν φράσαι.

ΚΡΕΩΝ.

κίνει, μόνον δὲ μὴ πὶ κέρδεσιν λέγων.

ΤΕΙΡΕΣΙΑΣ.

οὗτω γὰρ ἥδη καὶ δοκῶ τὸ σὸν μέρος.

ΚΡΕΩΝ.

ώς μὴ μπολήσων ἵσθι τὴν ἐμὴν φρένα.

saying all this that still there are rulers (who can punish you for your reproachful words)? In ταγούσ he refers to himself. Better, do you know that you are speaking whatever you say of those who are your rulers?

1058. The rejoinder of Tiresias is pointed. But for the seer, the city would have been destroyed (see on 991 and 1303), and Creon could not have ruled over it.—**ἐξ ἐμοῦ:** *i.e. by my advice.* ξ̄ as in *O. T.* 1221, ἀνέπνευστα ἐξ σέθευ.

1059. **σύ:** *sc. εἰ.* Creon acknowledges the benefits derived from the prophet's art, but tries to distinguish between Tiresias as the interpreter of the divine will and as a mere man.

1060. **δια:** see on 639. The limiting attrib. διὰ φρενῶν is placed irregularly outside of the limited τὰ δκίνητα. The phrase means, *the things that lie undisclosed in my mind.*

1061. **κίνει:** *out with them!* — **μῆ:**

with λέγων, which has a cond. force.

—**κέρδεσιν:** like κέρδους in 1047.

1062. **οὗτω γὰρ κτέ.:** *for so (i.e. μὴ ἐπὶ κέρδεσιν λέγειν) I think (I am) now even (about to speak) as far as you are concerned.* With δοκῶ we may supply λέγειν. Tiresias makes an ironical application of the preceding command of Creon: “do not speak for (your) gain” is the command; and the reply is, “you will get no gain from what I am now about to say.” Others understand the seer to mean, “I think also that what I am now saying will not be a gain for myself, since I cannot hope to receive any reward for my prophecy as far as you are concerned.” Many punctuate as a question, following the Schol., who says, οὗτω νομίζεις, θτι ἐπὶ κέρδεσι λέγω; With τὸ σὸν μέρος cf. *O. T.* 1509, ἐρήμους πλὴν οὐσον τὸ σὸν μέρος.

1063. **ώς μὴ μπολήσων:** for the use of ως with the partic., see GMT.

ΤΕΙΡΕΣΙΑΣ.

ἀλλ’ εὐ γέ τοι κάτισθι μὴ πολλοὺς ἔτι
 1065 τρόχους ἀμιλλητῆρας ἥλιον τελῶν,
 ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγχνων ἔνα
 νέκυν νεκρῶν ἀμοιβὸν ἀντιδοὺς ἔσει,
 ἀνθ’ ὅν ἔχεις μὲν τῶν ἄνω βαλὰν κάτω
 ψυχῆν τ’ ἀτίμως ἐν τάφῳ κατώκιστας,
 1070 ἔχεις δὲ τῶν κάτωθεν ἐνθάδ’ αὖ θεῶν
 ἀμοιρον, ἀκτέριστον, ἀνόσιον νέκυν.
 ὅν οὔτε σοὶ μέτεστιν οὔτε τοῖς ἄνω

113, x. 10. ἐμπολᾶν = *gain by purchase*, hence *get into complete control*. “Threaten as you may,” says Creon, “you will never gain the control of my mind.” Cf. Phil. 253, ὃς μηδὲν εἰδότ τοθι μ’ ἐν δινοτορεῖς. The use of *μή* is due to the force of the inv. which colors the dependent clause as not a negation in fact, but one willed or aimed at by the speaker. Similar is *μή* in 1064.

1064. The seer angrily rejoins κάτισθι to the *τοθι* of Creon.

1065. **τρόχους . . . τελῶν**: *thou shalt not finish many rivalling courses of the sun*. The figure is taken from the chariot race, to which the daily course of the sun in its swift and curved path is likened.

1066. **ἐν οἷσι**: *in the course of which*; like ἐν χρόνῳ μακρῷ, 422. The regular const. would have been *πρὸν* with the subjv., but the poet has written as if δλίγαι ἡμέρας ἔσονται or some such phrase had preceded. Cf. O. C. 617, μυρίας νύκτας ἡμέρας τ’ ἐν αἷς τὰ νῦν ἔνυμφωνα δεξιώματα δόρει διασκεδῶσιν. — **σπλάγχνων**: *loins*.

1067. **νέκυν νεκρῶν**: a change of words, as γενεὰν γένος, 596. — **ἀμοιβόν**: he means Haemon in exchange for Antigone and Polynices.

1068. **ἄν ὅν**: *because that*; an attraction for ἀντὶ τούτων ὁ, which is sometimes found instead of ἀντὶ τούτων ὅτι. Cf. Ar. Plut. 433, σφῶ ποιήσω τῆμερον δοῖναι δίκην, ἀνθ’ ὅν ἔμε ἡγείτον ἐθένδ’ ἀφανίσαι. — **ἔχεις βαλῶν**: a periphrasis for ἔβαλες, chosen so as to make a parallelism with **ἔχεις . . . νέκυν** in stating the two parts of Creon’s guilt. This intentional parallelism is noticeable also in the phrases **τῶν ἄνω** and **τῶν κάτωθεν**, the latter only being dependent on **ἀμοιρον**. Both the transgressions of Creon, that against the gods above as well as that against the gods below, are stated each in two verses. The entire passage, 1068–1076, is somewhat obscure in expression, in keeping with the character of oracular utterances. — **τῶν ἄνω**: sc. τινά. Antigone is meant.

1069. **ψυχήν**: *a spirit*, i.e. a living person in contrast with **νέκυν** in 1071.

1070. He cannot gain a restful abode in Hades since he is *ἀκτέριστος* and *ἀνόσιος*. — **ἐνθάδε**: i.e. on the earth.

1072. **ὅν**: neut. plur., in a general expression instead of *οὗ* (**νέκυος**). The gen. depends on **μέτεστιν**. Some make **ὅν** refer definitely to the two parts of

θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.
 τούτων σε λωβητῆρες ὑστεροφθόροι
 1075 λοχώσιν "Αἰδουν καὶ θεῶν Ἐρινύες,
 ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.
 καὶ ταῦτ' ἄθρησον εἰ κατηργυρωμένος
 λέγω· φανεῖ γάρ οὐ μακροῦ χρόνου τριβὴ
 ἀνδρῶν γυναικῶν σοῖς δόμοις κωκύματα.

Creon's guilt: "With these rights that pertain to the gods below (which have been violated in the case of Polynices and Antigone), neither you nor the gods above have any concern."

1073. βιάζονται τάδε: *they are done this violence*; for *τάδε*, see on 66. The subj. of *βιάζονται* is in dispute. W. and many other editt. take it to be *οἱ κάτωθεν θεοί* in 1070; others take it to be *οἱ θεοί*, i.e. the gods above, whose realm is polluted by a dead body (Polynices) left unburied, and the gods below, from whom one of their own subjects (Polynices) is sacrilegiously kept. Still others understand *οἱ ἄνω θεοί* to be the subj., as they are the ones more esp. offended by the presence of the corpse of Polynices. In support of this interpretation Camp. quotes the following from Lys. 2. 7, Αδράστου δὲ καὶ Πολυνείκους ἐπὶ Θήβας στρατευεσάντων καὶ ἡττηθέντων μάχῃ, οὐν ἔωνταν Καδμείων θάπτειν τὸν νεκρούς, Ἀθηναῖοι ἡγησάμενοι ἐκείνους μὲν εἴ τι ἡδίκουν ἀποθανόντας δίκην ἔχειν τὴν μεγίστην, τοὺς δὲ κάτω τὰ αὐτῶν οὐ κομίζεσθαι, ἵεραν δὲ μαινομένων τὸν ἄνω θεοὺς ἀσεβεῖσθαι.

1074. λωβητῆρες: masc., but in appos. with Ἐρινύες, fem. Cf. O. T. 81, σωτῆρι τύχη. — **τούτων:** *for this*: gen. of cause. — **ὑστεροφθόροι:** *late destroying*, i.e. after the deed. Cf. Aesch. *Agam.* 58, ὑστερόποιον Ἐρινύες.

1075. "Αἰδουν καὶ θεῶν: an expression like Ζεὺς καὶ θεοί. The Erinyes serve the gods of the supernal as well as of the infernal world, both of whom Creon had offended.

1076. ἐν τοῖσιν αὐτοῖς κτέει: *so as to be overtaken by these self-same calamities*. Cf. Aesch. *Choeph.* 556 f., ὡς ἀν δόλῳ κτείναντες ἄνδρα τίμιον δόλῳ τε καὶ ληφθῶσιν ἐν ταῦτῃ βρόχῳ. Like for like, the same that you have brought upon others; Creon put Antigone to death, and his own family shall be destroyed; he cursed Polynices, and he shall be cursed by his own wife and son. — **ληφθῆναι:** inf. of result aimed at after *λοχώσι* without *ἄστε*. The pass. inf. is not common in this const. For this use of the inf., see Kr. *Spr.* 55, 3, 20. Cf. O. C. 385, ἐμοῦ ἔφαν τν' ἔξειν ἄστε σωθῆναι.

1077. κατηργυρωμένος: the Schol., ἀργήρῳ πεισθεῖς. The reference is to what was said in 1036 and 1055. Pind., *Pyth.* xi. 41, calls a speech bought with money φωνὰν ὑπάργυρον.

1078. Const. τριβὴ φανεῖ κωκύματα ἀνδρῶν (καὶ) γυναικῶν. The expression is purposely obscure in its reference to Haemon and Eurydice. For the asyndeton, cf. 887. Ar. *Ran.* 157, ξννονσίας ἀνδρῶν γυναικῶν. Some editt. take οὐ . . . τριβὴ parenthetic, make κωκύματα subj., and supply ταῦτα (*these things that I tell you*) as obj. of φανεῖ.

1080 ἐχθροὶ δὲ πᾶσαι συνταράσσονται πόλεις,
ὅσων σπαράγματ' ἡ κύνες καθήγνυσαν,
ἢ θῆρες, ἢ τις πτηνὸς οἰωνός, φέρων
ἰνόσιον ὀσμὴν ἐστιοῦχον ἐς πόλιν.
τουαῦτα σου, λυπεῖς γάρ, ὥστε τοξότης
1085 ἀφῆκα θυμῷ καρδίας τοξεύματα
βέβαια, τῶν σὺ θάλπος οὐχ ὑπεκδραμεῖ.
ὡς παῖ, σὺ δὲ ἡμᾶς ἀπαγε πρὸς δόμους, ἵνα
τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφῇ
καὶ γνῷ τρέφεω τὴν γλῶσσαν ἡσυχωτέραν

1080. W. συνταράξονται.

1081. W. τὰ πράγματα.

1083. W. ἐς πάλην.

1080 ff. Transl., and all states are disturbed and become hateful (to the gods), the mangled remains of whose citizens either dogs have devoted to burial or wild beasts or some winged bird, carrying an unholy savor into a city with its sacred hearths. The statement is in form a general one, but applies to the present condition of Thebes, whose altars have been polluted by the unburied corpse of Polynices, upon which dogs and birds of prey have been feeding. Cf. 1016-22. *ἐχθροὶ* is pred., as if it were ὥστε ἐχθροὶ γίγνεσθαι. — **καθαγνίζειν**: is freq. used of the consecration of burial, hence with bitter mockery here “the dogs have given him the rites of burial”; so Gorgias calls vultures *ἔμψυχοι τάφοι*. Cf. also Aesch. *Sept.* 1020, *οὔτω πετηνῶν τὸνδ' ὑπ' οἰωνῶν δοκεῖ ταφέντ'* *ἀτίκως τονπιτίκων λαβεῖν*. As a parallel in Eng., cf. Shak. *Macbeth*, iii. 4, “Our monuments shall be the maws of kites.” For other interpretations and a discussion of W.’s reading, see App.

1084 f. Tiresias alludes to what

Creon had said in 1033. — **ἀφῆκα θυμῷ σου κτέ.**: W. interprets, *I have launched at your heart arrows from my heart*, the poet changing his words so as not to say *θυμῷ θυμοῦ* or *καρδίᾳ καρδίας*. Better perhaps to take *σου* with **ἀφῆκα τοξεύματα**, as with verbs of aiming at, *ἐφίσθαι*, etc.; *θυμῷ*, in anger (*λυπεῖς γάρ*); *καρδίας τοξεύματα*, arrows shot at the heart, piercing the heart. For the figurative expression, see on 1034. Cf. “And now, instead of bullets wrapp’d in fire, They shoot but calm words.” Shak. *King John*, ii. 1.

1086. **τῶν**: see on 605. — **θάλπος**: figurative use. He means that to turn back from the path of folly is no longer possible for Creon, and that the predictions of evil are speedily to be fulfilled.

1087. **ἄ παι**: the position of the voc. before the pron. is to be noted. Cf. *παῖ, σὺ δέ*, *A.j.* 1409; *Ἀντιγόνη, σὺ δέ*, *O.C.* 507; *Φοῖβε, σὺ δέ*, *O.T.* 1096. The lad who conducted the seer is addressed.

1089. **ἡσυχωτέραν**: pred., so that it shall be *more gentle*.

1090 τὸν νοῦν τ' ἀμείνω τῶν φρενῶν ὃν νῦν φέρει.

ΧΟΡΟΣ.

ἀνήρ, ἄναξ, βέβηκε δεινὰ θεσπίσας.
ἐπιστάμεσθα δ', ἐξ ὅτου λευκὴν ἔγώ
τίνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,
μή πώ ποτ' αὐτὸν ψεῦδος ἐσ πόλιν λακεῖν.

ΚΡΕΩΝ.

1095 ἔγνωκα καύτός, καὶ ταράσσομαι φρένας.
τό τ' εἰκαθεῦν γάρ δεινόν, ἀντιστάντα δὲ
ἄτῃ πατάξαι θυμὸν ἐν δεινῷ πάρα.

ΧΟΡΟΣ.

εὐβουλίας δεῖ, πᾶν Μενοικέως, λαβεῖν.

ΚΡΕΩΝ.

τί δῆτα χρὴ δρᾶν φράζε, πείσομαι δ' ἔγώ.

ΧΟΡΟΣ.

1100 ἐλθὼν κόρην μὲν ἐκ κατώρυχος στέγης

1097. W. ἐν δεινῷ πέρα.

1090. τῶν φρενῶν κτέ. : *than the thoughts which now he holds.* φρενῶν, instead of repeating νοῦς. See on 1067.

1092. ἐξ ὅτου : *ever since.* — ἔγώ: the interchange of sing. and plur. is freq. Cf. 734, 1195.

1093. ἀμφιβάλλομαι κτέ. : *I have been crowned with these white locks once black.* ἐκ denotes the change from one to the other; cf. πλούσιος ἐκ πτωχοῦ. “Although we are hoary with age, we cannot recall a single instance of the seer's speaking a falsehood.”

1094. λακεῖν: the inf. after ἐπισταμαι for the more common partic.

1095. καύτός: *I myself too, i.e. as well as you.*

1096. τέ, δέ: δέ is used here for τέ or καὶ, in order to mark the contrast more strongly. Cf. Trach. 285, ταῦτα πόσις τε σὸς ἐφεῖτ' ἔγώ δὲ τελῶ.

1097. *But by resisting, the terror is before me that I smite my soul with calamity.* The Schol. says, τὸ δὲ ἀντιστάντα βλαβῆναι. Connect ἐν δεινῷ with πάρα (=πάρεστιν), i.e. it is near as an object of terror. Cf. El. 384, ἐν καλῷ ἐστι φρονεῖν. This is the usual, though not satisfactory, interpretation of the text. For W.'s reading and other interpretations, see Λαρ.

1098. λαβεῖν: i.e. ὥστε λαβεῖν αὐτήν.

1100. ἐλθών: like ιῶν, μολών, κτέ., added for the sake of vividness. ἐλθών is used also for the reason that is

ἀνες, κτίσον δὲ τῷ προκειμένῳ τάφον.

ΚΡΕΩΝ.

καὶ ταῦτ’ ἐπαινεῖς καὶ δοκεῖς παρεικαθεῖν;

ΧΟΡΟΣ.

ὅσον γ’, ἄναξ, τάχιστα· συντέμνουσι γὰρ
θεῶν ποδώκεις τοὺς κακόφρονας Βλάβαι.

ΚΡΕΩΝ.

1105 οἴκοι· μόλις μέν, καρδίας δ’ ἔξισταμαι
τὸ δρᾶν, ἀνάγκη δ’ οὐχὶ δυσμαχητέον.

ΧΟΡΟΣ.

δρᾶ νν τάδ’ ἐλθὼν μηδὸν ἐπ’ ἄλλοισι τρέπε.

1105. W. μόλις μὲν καρδίᾳ ἔξεπίσταμαι.

given in 1107.—**κατώρυχος** : *subterranean*.

1101. **ἄνες** : *set free*.—“The Chorus think of saving the living first and then of burying the dead; but Creon’s superstition once awakened drives him to the opposite course. Cf. 1197 ff.” Camp.

1102. **ταῦτα** : obj. of **παρεικαθεῖν**, which depends alone on the more remote **ἐπαινεῖς**, i.e. *do you really (καὶ) advise me to yield in these things, and do you think (that I should)?*

1103. **συντέμνουσι** : cf. **συντέμνειν** δδόν = *to cut short a journey*.

1104. **τοὺς κακόφρονας**: non tam sunt qui mala meditantur quam qui non recte faciunt recteve sentiunt.—**Βλάβαι** : the Erinyes are meant. Cf. 1075. Aesch. *Eum.* 491, εἰ κρατήσει Δίκα τε καὶ Βλάβα τοῦδε μητροκτόνου. They are called also

‘Αραι. Cf. *Eum.* 417, ‘Αραι δ’ ἐν οἴκοις γῆς ὑπαλ κεκλήμεθα.

1105 f. **μόλις μέν, καρδίας κτέ.** : *hard it is for me to give up (lit. to stand away from) my heart’s purpose, but I do it (for all that), so as to execute (what you advise).* Cf. Eur. *Phoen.* 1421, **μόλις μέν, ἔξεπειν δ’ εἰς ἡπαρ ξίφος.** Cf. Ar. *Nub.* 1363, κἀγα μόλις μέν, ἀλλ’ ὅμως ἡνεχόμυν τὸ πρώτον. For this sense of **ἔξισταμαι**, cf. Eur. *Iph. Aul.* 479, καὶ τῶν παλαιῶν ἔξαφίσταμαι λόγων.

1106. **τὸ δρᾶν**: “for the art. with the exepgetic inf., cf. O. T. 1416, πάρεσθ’ ὅδε Κρέων τὸ πράσσειν καὶ τὸ βουλεύειν.” Camp. — **δυσμαχητέον** : *engage in an unfortunate (and necessarily unsuccessful) strife.* Cf. *Trach.* 492, θεόσις δυσμαχοῦντες. Cf. Simon. Frg. 5, 21, ἀνάγκη δ’ οὐδὲ θεοὶ μάχονται.

1107. **ἐπ’ ἄλλοισι τρέπε**: equiv. to ἐπίτρεπε ἄλλοις.

ΚΡΕΩΝ.

ῳδὸς ὡς ἔχω στείχοιμ' ἀν. ἵτ' ἵτ' ὁπάονες,
οἴ τ' ὄντες οἴ τ' ἀπόντες, ἀξίνας χεροῦ
1110 ὄρμᾶσθ' ἐλόντες εἰς ἐπόφιον τόπον.
ἔγὼ δ', ἐπειδὴ δόξα τῇδ' ἐπεστράφη,
αὐτός τ' ἔδησα καὶ παρὼν ἐκλύσομαι.
δέδοικα γὰρ μὴ τοὺς καθεστῶτας νόμους
ἀριστον ἥ σώζοντα τὸν βίον τελεῖν.

1108 f. W. στείχοιμ' ἀν οἴ τ' ὁπάονες,
οἴ τ' ὄντες οἴ τ' ἀπόντες, ἀξίνας χεροῦ.

1108. ὡς ἔχω: as I am, i.e. without further delay.—ἵτ' ἵτε: “this reading, which appears only in the text of Trielinus, is more prob. than any other, the broken tribrach being excused by the agitation of Creon.” Camp. For a similar repetition of the inv., cf. *Phil.* 832, ιθ' θεὶ μοι παιήσω. *O. T.* 1480, δεῖν' ίτ', ἔλθετε.

1109. οἴ τ' ὄντες κτέ.: i.e. all together; ὄντες—παρόντες. Cf. *El.* 305, τὰς οὔσας τέ μου καὶ τὰς ἀπούσας ἐλπίδας διέφθορεν. The nom. with the art. in appos. with the voc., as in 100. Cf. 940. *El.* 634, σύ, ἡ παροῦσά μοι. Aesch. *Pers.* 156, μῆτερ ἡ Ξέρξου γεραιά, χαῖρε, Δαρείον γύναι.

1110. ἐπόφιον τόπον: cf. 1197. The body of Polynices lay exposed on the highest part of the plain. This brief expression suffices to designate to the attendants the place, which was well known. That, however, he intends also himself first to go to the place where the corpse lay, as it appears that he does from the account of the messenger in 1196 ff., it is not necessary for him to state in these brief and hurriedly spoken directions. The whole passage shows the greatest haste and anxiety.

1111. δόξα τῇδε κτέ.: my opinion has changed in this way. For the personification of δόξα, cf. *O. T.* 911, δόξα μοι παρεστάθη.

1112. τέ, καὶ: as, so; the two sents. are made co-ord. where regularly a subord. rel. or partic. clause would precede the principal sent. Cf. *O. C.* 1375, τοιάσδε ἀρὰς σφῶν πρόσθε τ' ἔξανήκ' ἔγω νῦν τ' ἀνακαλοῦμαι ξυμμάχους.—ἔδησα, ἐκλύσομαι: a proverbial expression having the sense of doing and undoing. “What wrong I have done I will myself repair.” Cf. 40. *Aj.* 1317, εἰ μὴ ξυνάψων ἀλλὰ συλλύσων πάρει. Many take these words in their literal sense, “as I myself bound her, so I will be present myself to set her free.”

1113 f. The form of expression is peculiar; instead of saying “I am of the opinion that it is best,” he says “I fear that it may prove to be best.”—καθεστῶτας: the anciently established laws that guarded the sacred rites of burial and duty to kindred, which by his decree against the burial of Polynices and conduct toward Antigone he had violated.—σώζοντα: observing; partic. in agreement with the omitted subj. of τελεῖν.

‘Τπόρχημα.

ΧΟΡΟΣ.

Στροφή α.

1115 πολυώνυμε, Καδμείας νύμφας ἄγαλμα
καὶ Διὸς βαρυβρεμέτα
γένος, κλυτὰν δις ἀμφέπεις
Ίκαρίαν, μέδεις δὲ
1120 παγκοίνοις Ἐλευσινίας

1115. W. ἄγαλμα νύμφας.

1115. Since the Greek drama had its origin in the celebration of the worship of Dionysus, the dramatists often sought opportunity to insert odes in their plays in honor of this god. This ode, which is a song accompanied by a livelier dance than that which accompanies the stasima (hence the name ὑπόρχημα), gives expression to the joyful anticipations of the Chorus, that, since Creon has changed his purpose, the evils threatened by the seer will be averted, and that the future of the state may yet be prosperous under the guardianship of Bacchus, the tutelary divinity of Thebes. Soph. introduces in several plays such odes of hope and joy at the turning-point of the tragedy when the spectator already has a foreboding of the catastrophe. Thus the poet affords a respite to the suspense and gloom that hold the mind of the spectator, and heightens the effect of the actual occurrence of the catastrophe. Cf., e.g., *O. T.* 1086 ff., *Aj.* 693 ff.—The const. of the main sent. is, Πολυώνυμε . . . δις ἀμφέπεις . . . μέδεις δὲ . . . Βακχεῦ . . . καὶ νῦν . . . μολεῖν (imv. 1143) . . . πορθμόν. Between the parts of this sent. have

been inserted by paratactic structure, in the Hom. style, the two sents. σὲ δ' ὑπὲρ κτέ. (1126), and καὶ σε Νυστίων κτέ. (1131). — πολυώνυμε : Schol. ὁ Διόνυσος· οἱ μὲν γάρ Βάκχον, οἱ δὲ Ιακχον, οἱ δὲ Λάιαν, οἱ δὲ Εἴνιον, οἱ δὲ Διθύραμβον αὐτὸν καλοῦσιν. — νύμφας : Semele, the bride of Zeus and mother of Dionysus.

1117. γένος : child. Cf. *Aj.* 784, ὁ Τέκμησσα, δύσμορον γένος.

1118. ἀμφέπεις : cf. Hom. *Il.* i. 37, δις Χρύσην ἀμφιβέβηκας.

1119. Ίκαρίαν : the Athenian poet begins with Icaria, a fruitful deme of Attica, near Marathon, where, according to tradition, the vine was first planted, and where the rural celebration of Dionysiac worship in Attica found its earliest abode, and where, according to the belief of some, tragedy originated. Cf. *Athen.* ii. 40 a, ἡ τῆς πραγδόλας εὔρεσις ἐν Ίκαρίῳ τῆς Ἀττικῆς. — μέδεις : intr., *nearest sway*. The act, common only in the partic., is found also in Soph. *Frg.* 341, μέδεις πρῶνας η μέδεις λιμνας.

1120 f. παγκοίνοις κτέ. : in the all-receiving vales of the Eleusinian Deo, i.e. in the vales of Eleusis, where the

Δηοῦς ἐν κόλποις, Βακχεῦ, Βακχᾶν
 ὁ ματρόπολις Θήβαν
 ναιετῶν παρ' ὑγρῶν
 1125 Ἰσμηνοῦ ρείθρων, ἀγρίου τ' ἐπὶ σπορᾷ δράκοντος.

'Αντιστροφὴ ἀ.

σὲ δ' ὑπὲρ διλόφου πέτρας στέροψ ὅπωπε
 λιγνύς, ἔνθα Κωρύκιαι

1121 f. W. ὡς Βακχεῦ, Βακχᾶν ματρόπολιν Θήβαν.

mystae from all parts of Greece were received. Next to Icaria, the chief seat in Attica of the worship of Dionysus was Eleusis, with its famous mysteries of Demeter and Cora and the boy Iacchus. The city's domain lay along the bay, which was the haven for all the worshippers that sailed hither from all parts of Greece. Similarly, Pind. *Olymp.* vi. 63, calls Olympia πάγκουνον χώραν.

1121. **Βακχεῦ**: Bákchos is the common form.

1122. **ματρόπολιν**: Triclinius observes: ἐπειδὴ ἐν Θήβαις διιδυτος μὲν γέγονεν, οὐτος δὲ τὰς Βάκχας πεποίκεν, διὰ τοῦτο μητρόπολιν αὐτὴν τῶν βακχῶν λέγει. The worship of Bacchus prob. went from Thebes to Delphi, where it was held in almost as high esteem as that of Apollo, and whence it obtained general and solemn recognition throughout all Hellas. It appears that from Thebes first women went forth to engage in mystic rites by night on Mount Parnassus.

1123 f. **παρά ρείθρων**: *alongside of the streams.* παρά with the gen. instead of the dat. Cf. 966.

1124. **Ισμηνοῦ**: see on 105.

1125. **ἐπὶ σπορᾷ**: lit. *by the seed*,

i.e. *with the offspring*. When Cadmus had found the site where, according to the oracle, he should settle, he sowed, at the command of Athena, the teeth of a dragon which he had slain. Out of these teeth there sprang up armed warriors, who slew one another; five, however, survived, and became the progenitors of the Thebans, who for this reason were called by the poets σπαρτοὶ ἄνδρες.

1126. **ὑπέρ**: see on 985. — **διλόφου πέτρας**: Parnassus was freq. called διλόφος. On Parnassus women from Phocis, Boeotia, and Attica, celebrated every other year, at the time of the winter solstice, an orgy in honor of Dionysus and Apollo, by night and with torchlight (*στέροψ λιγνύς*) illumination. Behind the twin-peaks at the left from the path that leads to the summit, there lies between two fertile table-lands a lesser peak, from which a steep ascent leads to the mouth of the Corycian cave. In this cave, which is of stalactite formation, is still to be seen an ancient altar. An inscription (*Corp. No. 1728*) is dedicated Παντὸς καὶ Νύμφαις; these are the companions of Dionysus. Cf. Eur. *Phoen.* 226,

νύμφαι στείχουσι Βακχίδες,
 1130 Κασταλίας τε νῦμα·
 καί σε Νυσταίων ὄρέων
 κισσήρεις ὅχθαι χλωρά τ' ἀκτὰ
 πολυστάφυλος πέμπει,
 ἀμβρότων ἐπέων
 1135 εὐαζόντων, Θηβαῖας ἐπισκοποῦντ' ἀγυιάς.

Στροφὴ β'.

τὰν ἐκ πασᾶν τιμῆς ὑπερτάταν πόλεων
 ματρὶ σὺν κεραυνίᾳ·
 1140 καὶ νῦν, ὡς βιαίας ἔχεται

1129. W. στείχουσι νύμφαι.

ἢ λάμπουσα πέτρα πυρὸς δικόρυφον σέλας
 ὑπὲρ ἄκρων Βακχέων Διονύσου.

1130. νῦμα : sc. ὄπωπέ σε. The fountain of Castalia, celebrated as the inspiring source of Greek poetry, was for many centuries an object of local interest. An earthquake in 1870 dislodged a mass of rock from an overhanging cliff, which crushed the basin that enclosed the spring, and buried it from sight.

1131. Νυσταίων : Νῦσα was the name of several districts in all of which Dionysus was worshipped. Here a district in Euboea is meant, as 1145 shows. There was a tradition that a wonderful vine was to be seen here which blossomed and bore fruit in the same day.

1132. χλωρά : *lustrous with fresh green.* “The word suggests the richness of young vegetation, esp. of the vine.” Camp.

1133. πέμπει : *send forth;* its obj. is σέ. Cf. O. C. 298, δις κὰμε δεῦρ' ἐπεμπεν.

1134. ἀμβρότων : = θείων, because these songs were inspired of the gods. Similarly ἀμβρόσιος of poems; cf. Pind. *Pyth.* iv. 532, παγὰν ἀμβροσίων ἐπέων. Ar. *Ar.* 749, ἀμβροσίων μελέων, of the poetry of Phrynicus.

1135. εὐαζόντων : cf. *Trach.* 219, where the cry is εὖσι εὖσι.

1136. ἐπισκοποῦντα : *watching over,* as a tutelary divinity. Cf. φθεγμάτων ἐπίσκοπε, 1148.

1137. τάν : see on 607; the rel. refers to Θήβαι implied in Θηβαῖας. Cf. O. C. 730, φύρον τῆς ἐμῆς ἐπεισδόν, δν (i.e. ἐμέ) μήτε ὀκνεῖτε μήτ' ἀφῆτε.

1139. κεραυνίᾳ : because Semele was smitten by the thunderbolt of Zeus, when her wish to behold the god in his glory was granted her. Cf. Eur. *Bacch.* 6 ff.

1140. καὶ νῦν : *now also.* For the const., see on 1115.—ὡς ἔχεται κτέ. : since the entire city is plague-stricken, lit. is held fast by a violent disease, since ἡ νόσος ἦ δύνεστιν ἡ πόλις, not-

πάνδαμος πόλις ἐπὶ νόσου,
 μολεῖν καθαρσίω ποδὶ Παργασίαν ὑπὲρ κλιτὸν
 1145 ἡ στονόεντα πορθμόν.

‘Αντιστροφή β’.

ἰὰ πῦρ πνειόντων χοράγ' ἀστρων, νυχίων
 φθεγμάτων ἐπίσκοπε,
 παῖ Διὸς γένεθλον, προφάνηθ',
 1150 ὄναξ σαῖς ἀμά περιπόλοις
 Θυίασιν, αἱ σε μαινόμεναι τάννυχοι χορεύουσι
 τὸν ταμίαν Ἱακχον.

1146 f. W. ίὰ πύρπνων ἀστρων χοραγὲ καὶ νυχίων.

withstanding Creon's change of mind, still continues. The use of *ἐπὶ* is peculiar; some prefer *ὑπὲρ*. For *ἔχεται*, cf. *Aj.* 1145, *ἡνίκ' ἐν κακῷ χειμᾶνος εἴχετο*.

1143. *μολεῖν καθαρσίω ποδὶ*: poetic for *μολεὶς καθάρσιος*.

1145. *πορθμόν*: the Euripus.

1146. *πῦρ πνειόντων*: cf. Pind. Frg. 123, *πῦρ πνέοντος κεραυνοῦ*. Aesch. *Prom.* 359, *πυρπνόν βέλος*.

1147. *ἀστρων*: W. takes poetically for *torches*. But it seems preferable to take it literally of the stars, which by a poetical fancy are said to move in a bacchantic chorus. So the Schol. also interprets, *κατὰ γάρ τινα μυστικὸν λόγον τῶν ἀστέρων ἔστι χορηγός*. Cf. Eur. *Ion*, 1074 ff., *αἰσχύνομαι τὸν πολλώνον θεόν, εἰ παρὰ καλλιχόροισι παγαῖς λαμπάδα θεωρὸν εἰκάδων ὅψεται ἐννύχιος ἄνπνος ἄν, θτε καὶ Δίος ἀστερωπὸς ἀνεχόρευσεν αἰθῆρ, χορεύει δὲ σελάνα*. Bacchus is lord and leader of the sights and sounds of night. The stars

in their courses hold revel with his torch-bearers; the voices of the night are wakened by their shouting.

“All those shining worlds above,
 In mystic dance began to move.”
 CONGREVE'S *Hymn to Harmony*.

1149. *παῖ Διὸς γένεθλον*: appos.; *sons of Zeus, his offspring*; as if it were *ἐκ Διὸς γεγόν παῖς*.

1151. *Θύιασιν*: the Bacchantes. Cf. O. T. 211 f., *Βάκχον εἴτιον Μαινάδων δμόστολον*.

1152. *σέ*: obj. of *χορεύουσι* = *celebrate in choral dance*. Cf. O. T. 1093, *σὲ χορεύεσθαι πρὸς ἡμῶν*. Eur. *Herc. Fur.* 871, *τάχα σ' ἐγώ μᾶλλον χορεύσω*. — *μαινόμεναι*: *frenzied*.

1154. *ταμίαν*: *the ruler*; the one who directs their movements. — *Ἴακχον*: this name was applied to Bacchus esp. in the mystic celebration of his worship, and prop. signifies the one who is addressed with loud huzzahs (*ἰαχή*).

NINTH SCENE. MESSENGER. AFTERWARDS EURYDICE AND ATTENDANTS.

*Εξοδος.

ΑΓΓΕΛΟΣ.

1155 Κάδμου πάροικοι καὶ δόμων Ἀμφίονος,
οὐκ ἔσθ' ὅποιον στάντ' ἀν ἀνθρώπου βίον
οὔτ' αἰνέσαιμ' ἀν οὔτε μεμψάμην ποτέ.
τύχη γὰρ ὄρθοι καὶ τύχη καταρρέπει
τὸν εὐτυχοῦντα τὸν τε δυστυχοῦντ' ἀεί,

1155. The messenger enters the scene at the left. His part is played by the actor who had represented in turn Ismene, Haemon, and the Guard. With mournful reflections of a general character, he prepares the way for the recital of the calamities that have happened, and leads the mind of the spectator back from the joyful elation awakened by the song and dance of the chorus to a state of sorrow and gloomy foreboding.—**δόμων**: the Thebans dwell by the side of (*παρ*) the citadel that was founded by Cadmus and afterwards inhabited by Amphion; hence Thebes was often called the city of Cadmus and Amphion. Cf. Sen. *Herc. Fur.* 272, *Cadmea proles civitasque Amphionis*.

1156. “Nemo ante mortem beatus.”—**στάντα**: while it (still) stands (erect). 1158 is included in the figurative expression. The subst. is assimilated to the rel., instead of *οὐκ ἔστι ποτὲ βίος ὅποιον*.—The accumulation of negs. is due to the fact that *οὐκ ἔσθ' ὅποιος = οὐδείς*. Cf. Plat. *Apol.* 31 e, *οὐ γὰρ ἔστιν δύστις ἀνθρώπων σωθῆσεται, οὔτε ὑμῖν οὔτε ἄλλοι οὐδενὶ*

πλήθει ἐναντιούμενος

So W. But the full force of *ὅποιον στάντα* does not come out in this interpretation, since *στῆγαι* may have the figurative sense of *be conditioned, be situated*. Cf. Aj. 950, *οὐκ ἀν ταῦτα ἔστη τῇδε, μὴ θεῶν μέτα*. The sent. may be equiv. to *οὐκ ἔστι βίος ὅποιον ἀν στῇ ὃν κτέ*. So Ellendt explains: *οὐκ ἔστι βίος τοιῶντος ὥστε ἐπανέσαιμ' ἀν στάντα ὅποιονοῦν*. The sense then is, “there is no life, whatever be its state, that I can praise.” The additional phrase *οὔτε μεμψάμην* is closely related to the thought, but expands the proverb of the mutability of fortune, which 1158 f. then amplifies. For a similar sentiment, cf. Phil. 502 f.

1158. **καταρρέπει** : causes to sink. *βέπειν* is usually intr.; but trans. in Aesch. *Eum.* 875, *οὐτ' ἀν δικαίως τῇδ' ἐπιφρέποις πόλει μῆνιν τιν' η κότον τιν' η βλάβην*. Theogn. 157, *Ζεὺς τὸ τάλαντον ἐπιφρέπει ἄλλοτε ἄλλως*. For the sentiment, cf.

“To Fortune give immortal praise,
Fortune deposes, and can raise.”

GRANVILLE'S *British Enchanters*, iii. 3.

1159. **ἀεί**: belongs to both verbs, and at the same time to the particles.

1160 καὶ μάντις οὐδεὶς τῶν καθεστώτων βροτοῖς.

Κρέων γὰρ ἦν ζηλωτός, ὡς ἐμοί, ποτέ,
σώσας μὲν ἔχθρῶν τήνδε Καδμείαν χθόνα
λαβών τε χώρας παντελή μοναρχίαν
εὔθυνε, θάλλων εὐγενεῖ τέκνων σπορᾶ·

1165 καὶ νῦν ἀφεῖται πάντα. τὰς γὰρ ἥδονάς
ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγὼ

ζῆν τούτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν.
πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,
καὶ ζῆ τύραννον σχῆμα' ἔχων· ἐὰν δ' ἀπῆ

1170 τούτων τὸ χαίρειν, τᾶλλος ἐγὼ καπνοῦ σκιάς

1160. *τῶν καθεστώτων*: of the things that are established; i.e. whether the things that now are will remain permanent or not. “There is no prophet to mortals of that which is destined for them.” Cf. A.j. 1419, οὐδεὶς μάντις τῶν μελλόντων. But in this citation the point of view is changed from the permanence of the present to the changed conditions which the future may bring.

1161. *ὡς ἐμοί*: sc. ἐδόκει. Cf. A.j. 395, ἐρεβος, δὲ φαινότατον, ὡς ἐμοί. Eur. *Ion*, 1519, τὸ γένος οὐδὲν μερπτόν, ὡς ἡμῖν, τόδε.

1162. *ἔχθρῶν*: gen. of separation. Cf. *Phil.* 910, σῶσαι κακοῦ.

1163 f. *λαβών τε*: Creon was favored by fortune both in his public station and in his private life; hence *σώσας μέν* should have corresponding to it θάλλων δέ (λαβών τε simply adding an additional fact to the first reason), but the regularity of the sent. is broken by εὔθυνε.—**παντελή**: see on 1016.

1165. *ἀφεῖται*: is lost.

1166. *προδῶσιν*: give up. Cf. Eur. *Alc.* 201, κλαίει δύκοιτιν, καὶ μὴ προδοῦναι λίσσεται τὰμῆχανα ζητῶν. —**τίθημι**

κτέ.: the Schol. explains by οὐ τίθημι ἐν τοῖς ζῶσι τὸν τοιούτον· οἶον, οὐ νομίζω ζῆν ἐκεῖνον τὸν ἄνδρα ἦν ἢν προδῶσιν αἱ ἥδονα.

1167. *τούτον*, *νεκρόν*: sing., as though ἄνηρ had preceded. The contrary change from sing. to plur. is found in 709, 1022. For the sentiment, cf. Simon, Frg. 71, τίς γὰρ ἄδονάς ἄτερ θνατῶν βίος ποθεῖνδες ἢ πολα τυραννίς; τᾶς δὲ ἄτερ οὐδὲ θεῶν ζηλωτὸς αἰών. An imitation of the passage by Antiphanes is found in Stobaeus, *Flor.* 63, 12, εἰ γὰρ ἀφέλοι τις τοῦ βίου τὰς ἥδονάς καταλείπεται οὐδὲν ἔτερον ἢ τεθηκέναι. Cf.

“Whose life with care is overcast,
That man's not said to live, but last.”

HERRICK'S *Verses to Mr. Wicks.*

1168. *κατ' οἶκον*: where treasures are kept.—**μέγα**: adv. with πλούτει.

1169. *τύραννον σχῆμα*: lordly state.

1170. *τούτων*: gen. of separation with ἄτῃ. The reference is to this wealth and pomp just spoken of.—**καπνοῦ σκιάς**: gen. of value or price. This expression was proverbial. Cf. *Phil.* 946, κούκι οἴδε ἐναίρων νεκρὸν ἢ καπνοῦ σκιάν. Aesch. *Frg.* 390, τὸ

οὐκ ἀν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.

ΧΟΡΟΣ.

τί δ' αὖ τόδ' ἄχθος βασιλέων ἥκεις φέρων;

ΑΓΓΕΛΟΣ.

τεθνᾶσιν· οἱ δὲ ζῶντες αἴτιοι θανεῖν.

ΧΟΡΟΣ.

καὶ τίς φονεύει, τίς δ' ὁ κείμενος; λέγε.

ΑΓΓΕΛΟΣ.

1175 Αἴμων ὅλωλεν· αὐτόχειρ δ' αἰμάσσεται.

ΧΟΡΟΣ.

πότερα πατρώας ἢ πρὸς οἰκείας χερός;

Βροτείον σπέρμα πιστὸν οὐδὲν μᾶλλον ἢ καπνοῦ σκιδ.

1171. οὐκ ἀν . . . ἀνδρί: *I would not buy from a man.* ἀνδρὶ is a dat. of interest. Cf. Ar. *Acharn.* 812, πόσου πρίωμαί σοι τὰ χορίδια; So δέχεσθαι τί τινι = *to receive something from some one.* — πρὸς: *in view of, in comparison with.* Cf. Eur. *Frg.* 96, οὐδὲν ἡγεμένια πρὸς τὰ χρήματα. *Ion,* 1510, μηδὲς δοκεῖτω μηδὲν ἀελπτον εἶναι πρὸς τὰ τυγχάνοντα νῦν.

1172. αὖ: *again; i.e. after we have seen Antigone condemned to death and Haemon made angry.* — τόδε: see on 7. — βασιλέων: *of the royal house.* Children of the king are often called βασιλεῖς.

1173. τεθνᾶσιν: sc. βασιλεῖς. He means Antigone and Haemon. — αἴτιοι: the full const. is, αἴτιοι εἰσὶ τοῦ θανεῖν. See GMT. 92, n. 2, for the omission of the art. with the inf. Cf. *Trach.* 1233, ἢ μητρὶ θανεῖν μόνη μεταίτιος.

1174. φονεύει: *is the slayer.* — δέκειμενος: *the slain.* Cf. *Aj.* 989, τοῖς ἔχθροισι τοι φιλοῦσι πάντες κειμένοις ἐπεγγελᾶν. From the account that follows, it is evident that Eurydice, being about to go forth with her attendants, was at the door of the palace, and heard the announcement of the messenger in 1175; but, overcome by the sudden news of the dreadful event, she is for the moment bereft of her senses (1188), and does not appear until 1180.

1175. αὐτόχειρ: could be taken by the Chorus in the general sense also of *murdered by one of his kinsmen:* hence the following question. Cf. Xen. *Hell.* vi. 4. 35, αὐτὸς (*Ἀλέξανδρος*) αὖ ἀποθνήσκει, αὐτοχειρίᾳ μὲν ὑπὸ τῶν τῆς γυναικὸς ἀδελφῶν. Cf. also the use of αὐθέντης. Notice the paronomasia in Αἴμων αἰμάσσεται.

1176. πρὸς: belongs to both clauses. See on 367. — οἰκεῖας: here used in the sense of *ἴδιος.*

ΑΓΓΕΛΟΣ.

αὐτὸς πρὸς αὐτοῦ, πατρὶ μηνίσας φόνου.

ΧΟΡΟΣ.

ὦ μάντι, τούπος ὡς ἄρ' ὁρθὸν ἥνυνσας.

ΑΓΓΕΛΟΣ.

ὡς ὥδ' ἔχόντων τάλλα βουλεύειν πάρα.

ΧΟΡΟΣ.

1180 καὶ μὴν ὁρῶ τάλαιναν Εὐρυδίκην ὄμοῦ,
δάμαρτα τὴν Κρέοντος· ἐκ δὲ δωμάτων
ἴτοι κλύνουσα παιδὸς ἦ τύχη πάρα.

ΕΤΡΥΔΙΚΗ.

ὦ πάντες ἀστοί, τῶν λόγων ἐπησθόμην
πρὸς ἔξοδον στείχουσα, Παλλάδος θεᾶς

1177. **φόνον**: *because of the murder* (of Antigone). **φόνος** is *murder by shedding of blood*, and is used to portray the strong feeling of Haemon.

1178. **ὡς** := *how*; exclamatory. The allusion is to the prediction in 1078 ff.

— **ἥνυσσας**: *ἀνένειν* is used of fulfilling a word. Cf. O. T. 720 f., Ἀπόλλων οὐτ' ἔκεινον ἥνυσσεν φονέα γενέσθαι πατρὸς οὔτε Διον πρὸς παιδὸς θανεῖν. O. C. 453, τὰ ἐξ ἐμοῦ παλαίφατα μαντεία, ἅμοι Φοῖβος ἥνυσέν ποτε.

1179. **ὡς ὥδ' ἔχόντων**: sc. *τῶνδε*. The gen. absol. without subj. is freq. in both prose and poetry. See G. 278, 1, n.; H. 972 a. For the use of **ὡς**, see G. 277, n. 2; H. 978. Cf. Aj. 981, **ὡς ὥδ' ἔχόντων πάρα στενάζειν**. — **τάλλα**: i.e. how further calamities may be averted and the gods may be appeased. — **πάρα**: i.e. *πάρεστι, now it is the right time, or now it is in place*.

1180. **καὶ μήν**: see on 526. Eurydice comes forth from the palace (1174), accompanied by two attendants (1189), as was customary in the case of queens in the representations of the Greek stage.

1182. **παιδὸς**: equiv. to *περὶ παιδὸς*. Cf. O. C. 307, καλῶν σοῦ δεῦρ' ἀφίξεται ταχὺς. Phil. 439, ἀναξίον μὲν φωτὸς ἐξερήσουμαι. — **πάρα**: here not exactly as in 1179, but in the sense of *is at hand*. Cf. O. C. 550, Θησεὺς πάρα.

1183. **πάντες**: i.e. *οἱ παρόντες*. She thus enjoins upon each one the duty of giving her the desired information. — **τῶν λόγων**: *your conversation*.

1184. **προσήγορος**: *προσαγορεύειν* may take two accus., *τὴν Παλλάδα προσαγορεύω εὐγματα*. Cf. the Hom. phrase, Ἀθηναῖν ἔπεια πτερέεντα προσηγόρα, and similar expressions. Hence with *προσήγορος* two gens.; *προσήγορος Παλλάδος* means *as suppliant of Pallas*,

1185 ὅπως ἵκοιμην εὐγμάτων προσήγορος.
 καὶ τυγχάνω τε κλῆθρ' ἀνασπαστοῦ πύλης
 χαλῶσα, καί με φθόγγος οἰκείου κακοῦ
 βάλλει δι' ὄτων· ὑπτία δὲ κλίνομαι
 δείσασα πρὸς δμωαῖσι κάποπλήσσομαι.
 1190 ἀλλ' ὅστις ἦν ὁ μῦθος αὖθις εἴπατε·
 κακῶν γὰρ οὐκ ἄπειρος οὖσ' ἀκούσομαι.

ΑΓΓΕΛΟΣ.

ἐγώ, φίλη δέσποινα, καὶ παρὼν ἐρῶ,
 κοῦδεν παρήσω τῆς ἀληθείας ἔπος.
 τί γάρ σε μαλθάσσοιμ' ἀν ὃν ἔστερον

προσήγορος εὐγμάτων, one who offers supplications.

1186 f. **καὶ**: connects this with the sent. immediately preceding; then follow **τέ . . . καὶ**, connecting the two parts of this sent. We have here co-ordination of sents. instead of subordination (*παράταξις* instead of *ἴνόταξις*). Cf. Hdt. iv. 135, *νῦν τε ἐγένετο καὶ Δαρεῖος ἔχρατο τὴν γνώμην ταύτην*. Xen. Anab. i. 8. 1, *καὶ ἤδη τε ἦν ἀμφὶ ἀγορᾶν πλήθουσαν, καὶ πλησίον ἦν ὁ σταθμός*. Ibid. iv. 6. 2, *καὶ ἤδη τὸν ἦν ἐν τῷ τρίτῳ σταθμῷ καὶ Χειρίστοφος αὐτῷ ἐχαλεπάνθη*. This parataxis gives to the account animation, and makes manifest the anxious haste of the queen.—**ἀνασπαστοῦ πύλης**: Eurydice wished to go forth to the altar of Zeus. The leaves or valves of the door were secured on the inside by means of a long bolt which passed across the door. This bolt must be pushed back or loosened (*χαλᾶν*), and then the door was thrown or pushed out (*ἀνασπᾶν*); thus *ἀνασπαστοῦ* is used proleptically, i.e. "when I was loosening the bolt of the door so that it flew open." The opposite is *ἐπισπᾶν* = *draw to, shut*,

like *ἐπιρράττειν*. Cf. O. T. 1244, *πύλας ἐπιρράξας*’ ἔσω. — This sense of *ἀνασπαστοῦ*, though not exact, seems warranted by its use in other places. Cf. Polyb. v. 39. 4, *ἄρμησαν πρὸς τὴν ἄκραν, ὡς ἀνασπάσοντες ταύτης τὰς πυλίδας*. Cf. also Aj. 302, *λόγους ἀνέσπα = he uttered words*. Eur. Med. 1381, *τύμβους ἀνασπῶν*.

1188. **δι' ὄτων**: the sound penetrates her ears. Cf. El. 737, *ὅξεν δι' ὄτων κέλαδον ἐντείσας θοᾶις πώλους*.

1189. **πρὸς δμωαῖσι**: i.e. she falls in her swoon backwards into the arms of her attendants.

1190. **αὖθις εἴπατε**: tell me again. She vainly hoped she had not heard correctly at first (1183).

1191. **κακῶν**: obj. gen. after the adj. *ἄπειρος*. See G. 180, 1, n. 1; H. 753 d. — **οὐκ ἄπειρος**: i.e. well versed in: an instance of litotes.

1192. **παρὼν**: since *I was present there*. The pres. partic. represents an impf. here, and is freq. so used. Cf. O. C. 1587, *ὡς εἰπε, καὶ σύ που παρὼν ξένισθα*. Aesch. Pers. 267, *παρὼν φράσαιμ' ἀν οἵ ἐπορσύθη κακά*.

1194. **ῶν**: sc. *τούτοις* as antec. The

1195 ψεῦσται φανούμεθ'; ὁρθὸν ἀλήθει' ἀεί.
 ἐγὼ δὲ σῷ ποδαγὸς ἐσπόμην πόσει
 πεδίον ἐπ' ἄκρον, ἔνθ' ἔκειτο νηλεὲς
 κυνοσπάρακτον σῶμα Πολυνείκους ἔτι.
 καὶ τὸν μέν, αἰτήσαντες ἐνοδίαν θεὸν
 1200 Πλούτωνα τὸ ὄργας εὐμενεῖς κατασχεθεῖν,
 λούσαντες ἄγνὸν λουτρόν, ἐν νεοσπάσιι
 θαλλοῖς ὃ δὴ λέλειπτο συγκατήθομεν,
 καὶ τύμβον ὁρθόκρανον οἰκείας χθονὸς
 χώσαντες, αὖθις πρὸς λιθόστρωτον κόρης

gen. after *ψεῦσται*, as often with *ψεύ-*
δεῖσθαι. Cf. Plat. *Apol.* 22 d, *τούτου*
οὐν ἐψεῦσθην.

1195. **φανούμεθα**: see on 1092.—
ὁρθόν: *safe*. Cf. O. T. 695, *κατ' ὁρθὸν*
οὐρίσας, waft in a safe course. The
 pred. adj. is in the neut., although its
 subst. is fem. See G. 138, n. 2 c;
 H. 617. Cf. *Βαρύ*, 1251.

1196. **δέ**: points to a slight ellipsis,
ἵν δὲ τὸ πρᾶγμα τοιοῦτο ἐγὼ κτέ. —
ποδαγός: *attendant, companion*. The
 tragedians use the forms with *a* in the
 compounds of *ἄγω* (e.g. *δᾶαγός, κυνα-*
γός), except in *ἀρχηγός, στρατηγός,*
κυνηγέτης, and their derivatives.

1197. **ἐπ' ἄκρον**: see on 1110.

1199. **τὸν μέν**: *that one; obj. of*
λούσαντες. — **ἐνοδίαν θεόν**: *goddess of*
the cross-roads. Hecaté is meant, Lat.
 Trivia. Cf. Soph. Frg. 490, *τῆς*
εινοδίας Ἐκάτης. Hecaté is identified
 partly with Artemis and partly with
 Persephoné as goddess of the lower
 world. She and Pluto are invoked
 because to them it is esp. offensive
 that the body of Polynices is left
 unburied. At Athens there were
 many small statues of Hecaté placed
 before the houses and at the crossings
 of the streets.

1200. **εὐμενεῖς**: *belongs to θεόν and*
Πλούτωνα, and is proleptic; *that they*
would restrain their anger and be gra-
cious. Cf. El. 1011, *κατάσχεις ὄργην*.

1201. **λουτρόν**: cognate accus. Cf.
 1046. *Trach.* 50, *πολλὰ δύνρυτα τὴν*
Ἡρακλείου ἔσθον γωμένην.

1202. **ἐν νεοσπάσιι θαλλοῖς**: *with*
newly-plucked boughs. Olive boughs
 are prob. meant, which were used for
 the funeral pyres, as Boeckh shows
 from Dem. xlivi. 71. Cf. O. C. 474,
 where, as here, *θαλλοί* is found with-
 out expletive of olive boughs; in
 that instance used to twine around
 a *κρατήρ*.

1203. **οἰκείας χθονός**: *of his native*
soil. Cf. Aj. 859, *ῳ γῆς ἱερὸν οἰκείας*
πέδουν Σαλαμῖνος. To be buried in
 the soil of one's native land was the
 desire of all. The messenger makes
 prominent that this should be the
 portion of Polynices as a partial
 atonement.

1204 f. **αὖθις**: *again, then*, as con-
 trasted with *τὸν μὲν κτέ*, 1199. Cf. 167.
 — **πρὸς νυμφεῖον εἰσεβαίνομεν**: *πρὸς* im-
 plies a verb of motion; “we went up to and proceeded to enter in” (impf.).
 Cf. O. C. 125, *προσέβα οὐκ ἐν ποτ’ ἄλος*
ἐσ· — λιθόστρωτον νυμφεῖον κοίλον:

- 1205 νυμφεῖον "Αἰδουν κοῖλον εἰσεβαίνομεν.
 φωνῆς δ' ἄπωθεν ὥρθιων κωκυμάτων
 κλύει τις ἀκτέριστον ἀμφὶ παστάδα,
 καὶ δεσπότη Κρέοντι σημαίνει μολών.
 τῷ δ' ἀθλίας ἄσημα περιβαίνει βοῆς
 1210 ἔρποντι μᾶλλον ἀστον, οἴμώξας δ' ἔπος
 ἵησι δυσθρήνητον· ὡς τάλας ἐγώ,
 ἀρ' εἴμι μάντις; ἀρα δυστυχεστάτην
 κέλευθον ἔρπω τῶν παρελθουσῶν ὁδῶν;
 παιδός με σαίνει φθόγγος. ἀλλὰ πρόσπολοι,
 1215 ἵτ' ἀστον ὠκεῖς, καὶ παραστάντες τάφῳ

the hollow bridal-chamber enclosed with stones. The tomb in which Antigone was imprisoned, to judge from the description here given, was a cavern excavated in the side of a hill or hewn into the rock (*cf.* 774), somewhat like the so-called treasury of Atreus near Mycenae, and other vault-like tombs found on or near the sites of ancient cities. — *νυμφεῖον* "Αἰδουν: the two form one idea (like our word death-bed), on which *κύρης* depends. For the idea, *cf.* 816, 891.

1206 f. Const. ἄπωθεν κλύει τις φωνῆς
 ὥρθιων κωκυμάτων. *ὥρθιος* means *loud, shrill.* *Cf.* El. 683, ὥρθιων κηρυγμάτων. The messenger uses the pres. in order to make the scene as vivid as possible.

1207. *ἀκτέριστον παστάδα:* *unconsecrated tomb* (lit. *chamber*). So called because Antigone, by being, as it were, buried alive, failed of the proper *κτερίσματα* of the dead.

1208. *μολών:* adds to the vividness.

1209. *τῷ δέ:* *to this one;* dat. of interest with *περιβαίνει.* *Cf.* Hom. Il. xvii. 80, πατρόκλῳ περιβάσ. — *ἀθλίας ἄσημα βοῆς:* *an indistinct cry of distress.* The expression is equiv. to

ἀθλία ἄσημος βοῆς. *Cf.* 1265. O. T. 1474, τὰ φίλατα' ἐκγένου ἔμοῖν. — *περιβαίνει:* *surrounds;* the idea is, that it fills his ears, it encompasses him on every hand. *Cf.* Hom. Od. vi. 122, ὃς τέ με κουράων ἀμφήλυνθε ἀυτῇ. *Id.* i. 351, ἀοιδὴν, ἤτις ἀκουόντεσσι νεωτάτη μαφιτέληται.

1210. *μᾶλλον ἀστον:* a double comp. is occasionally found both in prose and in poetry. *Cf.* Aesch. Sept. 673, μᾶλλον ἐνδικάτερος. Eur. Hec. 377, μᾶλλον εὐτιχέστερος.

1213. *παρελθουσῶν:* see on 102.

1214. *σαίνει:* originally used of the wagging of a dog's tail; hence *make signs of recognition;* here it may be rendered *touches, agitates, i.e. by a feeling of recognition.* *Cf.* Eur. Hipp. 862 f., καὶ μὴν τύποι γε σφειδόντης χρυσηλάτον τῆς οὐκέτ' οὔσης τῆσδε προσπανούν με.

1215. *ὠκεῖς:* pred. adj. used instead of an adv. See G. 138, n. 7; H. 619. The attendants, being younger and swifter, precede the king. Perhaps also he lags somewhat behind through a vague consciousness that a fearful spectacle awaits him, that he is al-

ἀθρήσαθ', ἄρμὸν χώματος λιθοσπαδῆ
 δύντες πρὸς αὐτὸς στόμιον, εἰ τὸν Αἴμονος
 φθόγγον συνίημ', ἢ θεοῖσι κλέπτομαι.
 τάδ' ἔξ ἀθύμου δεσπότου κελεύσμασιν
 1220 ἡθροῦμεν· ἐν δὲ λοισθίῳ τυμβεύματι
 τὴν μὲν κρεμαστὴν αὐχένος κατειδομεν,
 βρόχῳ μιτώδει σωδόνος καθημμένην,
 τὸν δ' ἀμφὶ μέσσῃ περιπετῇ προσκείμενον,
 εὐνῆς ἀποιμάζοντα τῆς κάτω φθορὰν

ready hearing the *κωκίματα* announced in 1079.

1216. **ἄθριστατε**: has for its obj. the clause *εἰ... κλέπτομαι*. — **ἄρμὸν χώματος κτέ.**: we are to imagine that from the vaulted tomb, which is farther in the recess of the rocky excavation, there runs a passage-way that leads to the outermost entrance, which was closed by means of one or more large stones or by masonry. The *ἄρμος* is the opening or chink in this mound (*χῶμα*) at its entrance, made by drawing away one or more of the stones (*λιθοσπαδῆς*). Creon says accordingly: “when you are at the tomb, enter into the opening (which he presupposes to have been made) of the mound, and going up to the very mouth of the vault within see whether it is the sound of Haemon’s voice that I hear, or not.” With *λιθοσπαδῆς*, cf. *νευροσπαδῆς ἄπρακτος*, *Phil.* 290.

1218. **θεοῖσι κλέπτομαι**: the Schol., *ἀπατῶμαι ὑπὸ θεῶν*. Cf. 681.

1219. **ἐκ δεσπότου κελεύσμασιν** : at the commands proceeding from our lord. See on 95. Cf. *O. T.* 310, *ἀπὸ οἰωνῶν φάτιν*.

1220. **λοισθίῳ τυμβεύματι**: the innermost part of the tomb.

1221. **τὴν μὲν**: Antigone; contrasted with *τὸν δέ* (1223), Haemon.

— **αὐχένος**: by the neck. Cf. Hom. *Il.* xiii. 383, *ποδός ἔλκε κατὰ κρατερὴν νύμινην ἥσως Ἰδομενεύς*.

1222. **βρόχῳ μιτώδει κτέ.**: fastened (sc. to the roof) by a thread-woven noose of fine linen. This may have been either her girdle, or, more likely, her veil. — **καθημμένην** : the Schol., *τὸν τράχηλον δεδεμένην*. Iocasta in the *Oedipus Tyrannus*, and Phaedra in the *Hippolytus* of Eur., are other well-known instances of hanging.

1223. **μέσσῃ**: her waist; with *σ* metri gratia. Cf. 1236. — **περιπετῇ**: pred., i.e. so that he embraced. From 1237-1240 it is evident that Antigone’s body lay prostrate on the ground. The attendants could not have seen Antigone suspended, but they inferred that this was the manner of her death from the noose that was still around her neck. It is also naturally inferred that the first thing that Haemon did was to unfasten the noose from the ceiling, that he might save Antigone, if possible, from death.

1224. **εὐνῆς κτέ.**: lamenting the ruin of his bridal that was only to be found in death (*τῆς κάτω*). Cf. 1241. W. and others take *εὐνή* here, like *λέχος*, in the sense of bride, citing Eur. *Andr.* 907, *ἄλλην τιν' εὐνὴν ἀντὶ σοῦ στέργει*

1225 καὶ πατρὸς ἔργα καὶ τὸ δύστηνον λέχος.
 ὁ δὲ ὡς ὄρᾳ σφε, στυγνὸν οἰμώξας ἔσω
 χωρεῖ πρὸς αὐτὸν κάνακωκύσας καλεῖ·
 ὥ τλῆμον, οἶον ἔργον εἴργασαι· τίνα
 νοῦν ἔσχες; ἐν τῷ συμφορᾶς διεφθάρης;
 1230 ἔξελθε, τέκνου, ἵκεσιός σε λίστομαι.
 τὸν δὲ ἀγρίους ὅσποισι παπτήνας ὁ παῖς,
 πτύσας προσώπῳ κούδεν ἀντειπών, ξίφους
 ἔλκει διπλοῦς κνώδοντας· ἐκ δὲ ὄρμωμένου
 πατρὸς φυγαῖσιν ἥμπλακ· εἴθ' ὁ δύσμορος
 1235 αὗτῷ χολωθεῖς, ὀσπερ εἰχε, ἐπενταθεὶς
 ἤρεισε πλευραῖς μέστον ἔγχος· ἐς δὲ ὑγρὸν

πόσις; But there is no need of taking it there any more than here in the sense of *person*.

1225. **λέχος**: *bride*. “So Lat. *lectus*. Cf. *Propert.* ii. 6, 23, *Felix Admeti conjux et lectus Ulixis*. Cf. *Eur. El.* 481, σὰ λέχεα = *thy spouse*. Haemon commiseratur se ipsum, patrem, sponsam.” Weckl.

1226. **ὁ δὲ**: i.e. Creon.—**σφέ**: i.e. Haemon. See on 44.

1229. **νοῦν ἔσχες**: *what thought had you?* A colloquial phrase like our “what possessed you to do this?”—**τῷ**: i.e. **τίνι**; the following gen. limits it. Cf. *Aj.* 314, ἐν τῷ πράγματος. —**ἐν**: *with, by means of*. See on 962.

1231. **τὸν**: obj. of **πτύσας** as well as of **παπτήνας**.

1232. **πτύσας προσώπῳ**: lit. *spurning him by his face*, i.e. *with abhorrence in his countenance*. W., not so well, takes *προσώπῳ* as dat. of direction, as if it were, “casting a look of contempt at his (Creon’s) countenance. Cf. *Plato Euthyd.* 275 ε, μειδίαστας τῷ προσώπῳ, *with a smile upon his face*. —**κούδεν ἀντειπών**: this is a fine touch.

It is with a look alone that Haemon answers his father. Cf. *Eur. Phoen.* 1440, φωνὴν μὲν οὐκ ἀφῆκεν, ὀμμάτων δὲ προσεῖπε δακρύοις.

1233. In a frenzy of passion, and bereft of judgment through grief, Haemon draws his sword to strike his father. But the next moment he is stung with a feeling of self-reproach (*αὐτῷ χολωθεῖς*). Unwilling to survive his brotھed he is driven to self-destruction, as he predicted in 751.—**κνώδοντας**: *the cross-pieces (or prongs) of a sword, placed usually where the blade is joined with the hilt*. In *Aj.* 1025, Teucer says to his brother, who has thrown himself upon a sword, πῶς σ' ἀποσπάω τοῦδε αἰδίου κνώδοντος; —**ἐκ**: *join with* ὄρμωμένου.

1234. **φυγαῖσιν**: dat. of means with ἔξορμωμένου.

1235. **ὦσπερ εἰχε**: cf. 1108. Haemon held the sword in his hand, as ὦσπερ εἰχε and ἤρεισε show, and stabbed himself. The βῆσις ἀγγελική is fond of giving minute details, as the guard in 430 f.

1236. **ἥρεισε κτέ**: cf. *Pind. Pyth.*

ἀγκῶν' ἔτ' ἔμφρων παρθένῳ προσπτύσσεται·
 καὶ φυσιῶν δέξεῖαν ἐκβάλλει ρόην
 λευκὴν παρειὰ φοινίου σταλάγματος.
 1240 κεῖται δὲ νεκρὸς περὶ νεκρῷ, τὰ νυμφικὰ
 τέλη λαχῶν δείλαιος ἐν γ' Ἀιδον δόμοις,
 δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν,
 ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.

ΧΟΡΟΣ.

τί τοῦτ' ἀν εἰκάσειας; ή γυνὴ πάλιν
 1245 φρούδη, πρὶν εἰπεῖν ἐσθλὸν ή κακὸν λόγον.

ΑΓΓΕΛΟΣ.

καῦτὸς τεθάμβηκ· ἐλπίσω δὲ βόσκομαι

x. 51, ἄγκυραν ἔρεισον χθονί. ἔγχος is freq. used in the sense of sword also by the tragedians. Cf. *Aj.* 658, *κρύψω τὸ δέ τέγχος*. — μέστον: adv., so that it should strike the middle of his body. Some connect μέστον with ἔγχος, i.e. *half its length, up to its middle*.

1236 f. ἐς δέ νύρον κτέ.: *he clung to the maiden enfolding her in his slackening arm.* — ἐς ἄγκῶνα: as if λαβῶν or some such verbal idea were in mind. W. takes νύρον ἄγκῶνα of the arm of Antigone, i.e. “he fell into her arm,” which lay outstretched; but this does not fit so well with προσπτύσσεται. For νύρος = *relaxing, languid*, cf. *Eur. Phoen.* 1439, of the dying Eteocles, ἤκουσε μητρὸς κάπιθες νύρὸν χέρα. Tibul. i. 1. 60, moriens deficiente manu.

1238 f. Const. δέξεῖαν ἐκβάλλει ρόην φοινίου σταλάγματος παρειὰ (παρθένον). Cf. *Aesch. Agam.* 1389, κάκφυοιάν δέξεῖαν αἴματος σφαγὴν βάλλει μὲν ἐρεμῆ.

ψακάδι φοινίας δρόσου. — φοινίου σταλάγματος: of gory drops. — παρειὰ: dat. of direction.

1240. The variable quantity of the penult in νέκρος is to be noticed. Cf. *Eur. Phoen.* 881, πολλοὶ δὲ νεκροὶ περὶ νέκροις.

1241. τέλη λαχῶν: *having obtained the consummation of his nuptials.* The marriage rite was sometimes called τέλος. “They have become united (σύνεννοι) in Hades.”

1242. τὴν ἀβουλίαν: by prolepsis obj. of δείξας, instead of subj. of πρόσκειται. The ἀβουλία is that of Creon, who is the cause of the death of both. Speechless, with her horrible resolve fully made, Eurydice withdraws into the palace. So Iocasta, *O. T.* 1075, and Deianira, *Trach.* 813, leave the stage in silence.

1244. τοῦτο: sc. εἶναι. “What do you think is the meaning of this conduct?”

1246. ἐλπίσων βόσκομαι: cf. 897.

ἀχη τέκνου κλύονται ἐς πόλιν γόους
οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγης ἔσω
δμωαῖς προθήσειν πένθος οἰκείον στένειν ·
1250 [γνώμης γάρ οὐκ ἄπειρος, ὥσθ' ἀμαρτάνειν.]

ΧΟΡΟΣ.

οὐκ οἶδ· ἐμοὶ δ' οὖν ᾗ τ' ἄγαν σιγὴ βαρὺ¹
δοκεῖ προσεῖναι χὴ μάτην πολλὴ βοή.

ΑΓΓΕΛΟΣ.

ἀλλ' εἰσόμεσθα, μή τι καὶ κατάσχετον
κρυφῇ καλύπτει καρδίᾳ θυμουμένη,
1255 δόμους παραστείχοντες. εὑ γάρ οὖν λέγεις ·
καὶ τῆς ἄγαν γάρ ἔστι που σιγῆς βάρος.

1250. W. retains this verse.

1247. *ἐς πόλιν*: *in the presence of the city, i.e. in public.* Thus Electra (*El.* 254) makes excuse to the Chorus for her public lamentation, for which she is chided by her sister and mother (*El.* 328, 516). Ajax says to his wife (*Aj.* 579), *δῶμα πάκτου μηδὲ ἐπισκήνους γόους δάκρυνε.* Iocasta gives vent to her grief only after she has entered her chamber (*cf. O. T.* 1241–50). — *γόους*: obj. of *στένειν*, which is to be taken with *ἀξιώσειν* as well as with *προθήσειν*.

1249. *δμωαῖς προθήσειν κτέ.*: *to lay upon her servants the task of bewailing the sorrow of the household.* Cf. Hom. *Il.* vi. 499, *ἀμφιπόλους, τῆστίν τε γόους πάσησιν ἔνωσεν.*

1250. *She is not inexperienced in good judgment so that she should commit a wrong (i.e. lay violent hands on herself).* *ἀμαρτάνειν* is used abs. here, as it often is in poetry and prose. Cf.

Hom. *Od.* xiii. 214, *Ζεὺς τίνυται, θς τις ἀμάρτη.* See App.

1251. *τέ*: correlated with *καὶ* (*χὴ*) in the next verse. — *βαρύ*: see on 1195. With the thought, *cf.*

“This dead stillness
Makes me more apprehend than all the noise
That madmen raise.”

LEE’s *Cæsar Borgia*, iii. 1.
1253 f. *μη καλύπτει*: see on 278. — *κατάσχετον*: *suppressed, kept back.*

1255. *παραστείχοντες*: *proceeding to or into.* Cf. Eur. *Med.* 1137, *ἐπεὶ παρθῆλθε νυμφικὸν δόμους.* *Hipp.* 108, *παρελθόντες δόμους σίτων μέλεσθε.*

1256. *γάρ*: usually stands after the first or second word of its clause, here after the third. Cf. *O. T.* 1430, *τοῖς ἐν γένει γάρ.* *El.* 659, *τοὺς ἐκ Διὸς γάρ.* — *τῆς ἄγαν σιγῆς*: a pred. partitive gen. with *ἔστι βάρος.* — *βάρος*: lit. a weight, i.e. a grave import. The messenger follows the queen. He returns presently as the *ἔξαγγελος*.

TENTH SCENE. CREON AND MESSENGER.

ΧΟΡΟΣ.

1260 καὶ μὴν ὅδ' ἄναξ αὐτὸς ἐφήκει
μνῆμ' ἐπίσημον διὰ χειρὸς ἔχων,
εἰ θέμις εἰπεῖν, οὐκ ἀλλοτρίαν
ἄτην, ἀλλ' αὐτὸς ἀμαρτών.

ΚΡΕΩΝ.

Στροφὴ ἀ

ἰώ,

φρενῶν δυσφρόνων ἀμαρτήματα
στερεὰ θανατόεντ'.
ὦ κτανόντας τε καὶ
θανόντας βλέποντες ἐμφυλίους.

1257 ff. The four following verses are anapaests spoken by the Coryphaeus in order to announce the approach of Creon, who comes accompanying the body of Haemon. With this scene may fittingly be compared that in Shakespeare's *King Lear*, where the aged king enters bearing the lifeless body of his daughter Cordelia.—**καὶ μήν:** cf. 526.—**ὅδε:** cf. 155.

1258. **μνῆμ'** ἐπίσημον: the Schol. explains by *τὸν νεκρὸν*. The corpse of his son is to Creon a *manifest token* in his hands (cf. 1279) that he himself has done wrong.—**διὰ χειρὸς ἔχων:** see on 916; but the phrase is to be taken figuratively (cf. 1345) in the sense of *possessing*. Creon walks with faltering step by the side of the bier on which the corpse of Haemon has been laid, which was represented by a veiled figure, as was that of Ajax after his suicide.

1259. **εἰ θέμις:** the Chorus speak still with some timidity and hesita-

tion; but in 1270 they declare their opinion boldly.

1260. **ἄτην:** in appos. with *μνῆμα*. Instead of continuing the sent. regularly ἀλλ' οἰκεῖν *δυάρτημα*, the poet changes the const.

1261. The dreadful events described in this scene, while not occurring in open view upon the stage, yet smite Creon before our eyes with full force. The king is wholly crushed, and acknowledges his guilt. The dochmiac verses suited, with their constant change of measure, their retarding irrational arsis, their resolution of long syllables, to represent passion and exhaustion, picture the distraction of Creon's mind.—**φρενῶν δυσφρόνων:** an oxymoron; *φρένες* which are not really *φρένες*.

1262. **στερεά:** stubborn, since they sprang from *φρένες στερεά*. — **θανάτοεντα:** i.e. θανάτων αἴτια.

1263 f. ὦ **βλέποντες:** addressed to the Chorus. *O, ye beholding*, instead of

1265 ὥμοι ἐμῶν ἀνολβα βουλευμάτων.
 ἵὸ παῖ, νέος νέῳ ξὺν μόρῳ,
 αἰαῖ αἰαῖ,
 ἔθανες, ἀπελύθης,
 ἐμαῖς οὐδὲ σαῖσι δυσβουλίαις.

ΧΟΡΟΣ.

1270 οἵμ' ὡς ἔοικας ὁψὲ τὴν δίκην ἴδεῖν.

ΚΡΕΩΝ.

Στροφὴ β'.

οὕμοι,
 ἔχω μαθῶν δείλαιος· ἐν δ' ἐμῷ κάρᾳ
 θεὸς τότ' ἄρα τότε μέγα βάρος μ' ἔχων
 ἐπαισεν, ἐν δ' ἔσεισεν ἀγρίαις ὁδοῖς,

1265. W. ἵὸ ἐμῶν.

Alas! ye behold. W. makes ἀμαρτήματα (1261) also the obj. of βλέποντες. The similarity of sound in κτανόντας θανόντας is noticeable. Cf. Phil. 336, ὁ κτανῶν τε χὼ θανάν. — ἐμφυλίους: = ἐγγενέσις.

1265. ἀνολβα βουλευμάτων: i.e. ἀνολβων βουλευμάτων. Cf. 1209.

1266. νέος νέῳ: for a similar play upon words, cf. 156, 977. νέῳ refers to his *untimely* fate.

1268. ἀπελύθης: *thou didst depart*; like the mid. in 1314. Cf. Plut. Frg. (Wyttbach, p. 135), ἀπολύεσθαι γὰρ τὸν ἀποθήσκοντα καὶ τὸν θάνατον ἀπόλυσιν καλοῦσιν. Similarly οὐχεται and βέβηκε are often used of those who have died.

1270. οἵμ' ὡς: see on 320. ὡς is exclamatory.

1271. ἔχω μαθών: puts more stress upon the duration of effect than the

simple pf.; *having learned, I have it, i.e. I know it perfectly well*; he means the truth of what the Chorus has just said.

1272. τότε: in contrast with ὁψὲ above; he means at the time of his δυσβουλία. The repetition shows the speaker's intense feeling. Like the Homeric heroes, he casts the blame of his ἄτη upon a hostile δαίμων, which struck his head.

1273. μέγα βάρος ἔχων: = βαρύνων, i.e. with great weight.

1274. ἐπαισεν: by the expression παίειν με ἐν κάρᾳ he means that the divinity impaired or distracted his mind.—ἐν: separated from its verb, i.e. ἐνέσαισεν. See on 977. *He drove me in wild courses.* ὁδός is freq. used of a course of conduct. Cf. Pind. Olymp. vii. 85, πραγμάτων ὁρθῶν ὁδόν.

1275 οἵμοι, λακπάτητον ἀντρέπων χαράν.

φεῦ φεῦ, ὁ πόνοι βροτῶν δύσπονοι.

ΕΞΑΓΓΕΛΟΣ.

ὁ δέσποθ', ὡς ἔχων τε καὶ κεκτημένος,
τὰ μὲν πρὸ χειρῶν τάδε φέρων τὰ δ' ἐν δόμοις
1280 ἔοικας ἥκειν καὶ τάχ' ὄψεσθαι κακά.

ΚΡΕΩΝ.

τί δ' ἔστιν αὖ κάκιον, ἢ κακῶν ἔτι;

ΕΞΑΓΓΕΛΟΣ.

γυνὴ τέθνηκε τοῦδε παμμήτωρ νεκροῦ,
δύστηνος, ἅρτι νεοτόμουσι πλήγμασιν.

1281. W. κάκιον ἐκ κακῶν.

1275. **λακπάτητον**: proleptic; *that is trampled under foot*. — **ἀντρέπων**: shows apocope of the prep., which is not common in Soph. Cf. O. C. 1070, ἀμβασίς, Aj. 416, ἀγρυπνός; Trach. 838, ἀμμυγα, a few times ἀμμένειν, and regularly κατθανεῖν.

1276. **φεῦ, ὁ**: the hiatus is only apparent because of the natural pause after interjections.—**πόνοι δύσπονοι**: cf. 1261, though not exactly the same. Here the prefix *dys-* simply intensifies the idea of *pónos*, as in δυστάλας, e.g., but in δύσφρων it negatives or gives a sinister sense to the idea of *phrón*.

1278 f. The attendant, who in 1256 followed Eurydice into the palace, now returns as ἔξαγγελος. The statement of the principal sent., ὡς ἔχων τε καὶ κεκτημένος (*κακὰ*) ἔοικας ἥκειν is confirmed by the two clauses τὰ μὲν . . . φέρων and τὰ δ' ἐν δόμοις; but the const. of the latter, if regular, would be δύσμενος *κακά*. Instead

of this, Soph. writes ὄψεσθαι, dependent on ἔοικας and connected by *καὶ* with ἥκειν. The structure of the sent. seems to imply that Creon comes as if on purpose to behold fresh calamity added to his former woe.—**ἔχων, κεκτημένος**: expresses the fullest possession; the obj. to be supplied is *κακά*. Cf. Plat., Rep. 382 b, ἔχειν τε καὶ κεκτῆσθαι ψεῦδος. Cratyl. 393 b, κρατεῖ τε ἀντοῦ καὶ κέκτηται καὶ ἔχει αἰτό.—**πρὸ χειρῶν**: present before you. The Schol. explains the sense by ὡς τοῦ Κρέοντος τὸν παῖδα βαστάζοντος. Cf. 1258. Eur. Iph. Aul. 36, δέλτον ἦν πρὸ χειρῶν ξτι βαστάζεις.

1281. Transl., *but what worse evil is there again, or what still of evils (remains untried)?* See App.

1282. **παμμήτωρ**: belongs to γυνή, being in form an adj. Usually it means *mother of all* (γῆ, φύσις), but here it is in contrast with a μήτηρ ἀμήτωρ, since maternal love has broken

ΚΡΕΩΝ.

'Αντιστροφή ἀ.

ἰώ,
 ἵω δυσκάθαρτος Ὁ Αἰδου λιμῆν,
 1285 τί μ' ἄρα τί μ' ὀλέκεις;
 ὡ κακάγγελτά μοι
 προπέμψας ἄχη, τίνα θροεῖς λόγον;
 αἰαῖ, δλωλότ' ἄνδρ' ἐπεξειργάσω.
 τί φῆς, ὡ παῖ, τίνα λέγεις μοι νέον,
 1290 αἰαῖ αἰαῖ,
 σφάγιον ἐπ' ὀλέθρῳ
 γυναικεῖον ἀμφικεῖσθαι μόρου;

ΕΞΑΓΓΕΛΟΣ.

ὅρᾶν πάρεστιν· οὐ γὰρ ἐν μυχοῖς ἔτι.

ΚΡΕΩΝ.

'Αντιστροφή β'.

οὖμοι,
 1295 κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας.

the heart of Eurydice. For the sense of *τὰς* in composition here, see on 1016. Cf. Aesch. *Sept.* 291, *ὡς τις τέκνων ὑπερδέδουιεν πάντροφος πελειάς*.

1284. **δυσκάθαρτος**: *hard to be propitiated, implacable*. So *καθαρμός* in *O. C.* 466 = *propitiation*. The epithet seems to be applied to death in a general sense. Cf. Thomson's *Seasons, Winter*, 393, "Cruel as death and hungry as the grave." — **λιμῆν**: a freq. epithet of death. Cf. Stob. *Flor.* 120, 11, *πάντων λιμῆν τῶν μερόπων δ θάνατός ἐστιν*.

"God wold I were aryved in the porte
 Of Deth, to which my sorrow wol me lede."

CHAUCER'S *Troil. and Cress.* i.

1287. **προπέμψας κτέ.**: addressed

to the *ἔξαγγελος*. *Thou who hast brought woe to me by these evil tidings.* *προπέμπειν* is often used in the sense of *praeberere*. Cf. *Phil.* 1205, *ξίφος μοι προπέμψατε*.

1288. "One already dead thou dost slay again." Cf. 1030.

1289 ff. ὡ **παῖ**: the messenger. See the App.—**τίνα λέγεις κτέ.**: const. *τίνα νέον σφάγιον γυναικεῖον* (= *γυναικός μόρου λέγεις ἀμφικεῖσθαι μοι ἐπ' ὀλέθρῳ*). *νέος* is said with reference to the former violent death, sc. that of Haemon.—**ἐπ' ὀλέθρῳ**: *added to the destruction (already wrought)*. Cf. 1281 and 1288. Or, perhaps better, *for my destruction*.

1294. By means of the *ἔκκινλημα*, the dead body of Eurydice, lying

τίς ἄρα, τίς με πότμος ἔτι περιμένει;
 ἔχω μὲν ἐν χείρεσσιν ἀρτίως τέκνον,
 τάλας, τὸν δ' ἔναντα προσβλέπω νεκρόν.
 1300 φεῦ φεῦ μάτερ ἀθλίᾳ, φεῦ τέκνον.

ΕΞΑΓΓΕΛΟΣ.

ἡ δ' ὁξυθήκτῳ βωμίᾳ περὶ ξίφει
 λύει κελαινὰ βλέφαρα, κωκύσαστα μὲν
 τοῦ πρὶν θανόντος Μεγαρέως κλεωὸν λάχος,
 αὐθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς
 1305 πράξεις ἐφυμνήσαστα τῷ παιδοκτόνῳ.

1301. W. ἡ δ' ὁξυθηκτος ἥδε βωμίᾳ πέριξ. 1303. W. κλεινὸν λέχος.

within the palace, is brought to the view of the spectators.—ἐν μνχοῖς: the inner apartments are meant.

1296. *τίς ἄρα, τίς*: repetition as in 1285.

1297. *μέν*: not in its natural place, since it marks the contrast between τέκνον and τὸν νεκρόν.—ἐν χείρεσσιν: not that he literally carries in his arms the corpse of Haemon (see on 1258), but the expression is chosen to make the situation seem as pathetic as possible.

1298. *ἔναντα*: the corpse of Eurydice lies over against that of Haemon.

1301. *But she (having fallen) at the altar upon a sharp-whetted sword.* With βωμίᾳ we need to supply the idea of κειμένη ορ πτώσιμος. With ὁξυθήκτῳ ξίφει, cf. ἀμφιθήκτῳ ξίφει, 1309. For περὶ ξίφει, cf. Hom. Il. xiii. 441, ἐρεκόμενος περὶ δουρί. Od. xi. 424, ἀποθνήσκων περὶ φασγάνῳ. Aj. 828, πεπτῶτα περὶ νεορράντῳ ξίφει.

1302. *λύει βλέφαρα*: relaxes her

eyelids. The phrase is like the Hom. λύσε δὲ γῆπα, γούνατα. Cf. also Anth. Pal. 3, 11 (inscription of Cyzicus), ἀνθ' ὅν ὕμματ' ἔλυσε τὰ Γοργύνος ἐνθάδε Περσέν. We speak of the eyelids breaking in death.—κελαινά: is proleptic; “so that the darkness of death enshrouded them.” Cf. Hom. Il. v. 310, ἀμφὶ δὲ ὅσσε κελαινὴ νύξ ἐκδλυψεν.

1303. *Μεγαρέως*: the story of the fate of Megareus is given by Euripides (who calls him Menoeceus) in the *Phoenissae*. See on 991. His fate is κλεινόν in that it was famous in Thebes, and in contrast with that of Haemon.

1304. *τοῦδε*: sc. λάχος; he means that of Haemon.

1305. *ἐφυμνήσαστα*: τοιαῦτ' ἐφυμνῶν is used in O. T. 1275 of the imprecations of Oedipus when he is smiting his eyes.—κακὰς πράξεις: res adversas. The whole phrase is equiv. to κακῶς πράττειν σοι ἐφύμνησεν.

ΚΡΕΩΝ.

Στροφὴ γ'.

αἰαῖ αἰαῖ,
 ἀνέπταν φόβῳ. τί μ' οὐκ ἀνταίαν
 ἔπαισέν τις ἀμφιθήκτῳ ξίφει;
 1310 δεῖλαιος ἐγὼ αἰαῖ,
 δειλαίᾳ δὲ συγκέκραμαι δύᾳ.

ΕΞΑΓΓΕΛΟΣ.

ώς αἰτίαν γε τῶνδε κάκείνων ἔχων
 πρὸς τῆς θανούσης τῆσδ’ ἐπεσκήπτου μόρων.

ΚΡΕΩΝ.

ποίῳ δὲ κάπελύσατ’ ἐν φοναῖς τρόπῳ;

1307. ἀνέπταν φόβῳ: *I am startled with fright.* A present state of mind is often expressed by the aor. as having been caused and entered into some time before. Here, *I was startled, i.e. when I heard your words.* Cf. Phil. 1314, ἡσθην πατέρα τὸν ἀμδὸν εὐλογοῦντά σε. O. C. 1466, ἔπτηξα θυμὸν. See GMT. 19, n. 5. The metaphor in ἀνέπταν is that of a frightened bird. That the affection of his wife should have turned into hate, and that her last words should fasten upon him the dreadful guilt, is to Creon's heart the bitterest pang of all.

1308. τί μ' οὐκ ἔπαισεν: in sense approaching the imv. Cf. Plat. *Phaed.* 86 d, εἰ οὖν τις ὑμῶν εὐπορώτερος ἔμοι, τί οὐκ ἀπεκρίνατο; — **ἀνταίαν :** sc. πληγήν. Cf. El. 1415, παῖσον διπλῆν. Aesch. *Sept.* 895, διανταίαν πεπλαγμένους.

1310. δεῖλαιος: the second syllable αι is metrically short here. So also in El. 849, δειλαία δειλαίων κυρεῖς = πᾶσι θνατοῖς ἔφυ μόρος. So the first

syllable of αἰαῖ is measured short. — **ἐγώ:** sc. εἰμι.

1311. συγκέκραμαι δύᾳ: *I am become closely allied with misery.* By the use of this compound the poet personifies δύᾳ; it is made his companion, as it were. Cf. Aj. 895, οἴκτῳ τῷδε συγκεκραμένην.

1312. The messenger continues his statement from 1302 ff.; at the same time he connects his words with Creon's lament, and assents with γέ to its truthfulness. — **τῶνδε μόρων:** of the death of Haemon; ἔκεινων, that of Megareus.

1313. ἐπεσκήπτου: in the act. and mid. this verb means *lay a command or an accusation upon one.* Here, in the latter sense and in the pass. Cf. Plat. *Legg.* xi. 937 b, ἐὰν (δούλη) ἐπεσκήφθῃ τὰ ψευδῆ μαρτυρῆσαι. — **πρός:** with the gen. after pass. verbs often denotes agency, like ἐπό. See G. 191, vi. 6; H. 805, 1 c.

1314. καὶ : see on 772. — **ἀπελύσατο:** see on 1268.

ΕΞΑΓΓΕΛΟΣ.

1315 παίσασ' ὑφ' ἥπαρ αὐτόχειρ αὐτήν, ὅπως
παιδὸς τόδ' ἥσθετ' ὁξυκώκυτον πάθος.

ΚΡΕΩΝ.

Στροφὴ δ'.

ῶμοι μοι, τάδ' οὐκ ἐπ' ἄλλον βροτῶν
1320 ἐμᾶς ἀρμόσει ποτ' ἔξι αἰτίας.
ἔγὼ γάρ σ' ἔγὼ ἔκανον, ὃ μέλεος,
ἔγὼ, φάμ' ἔτυμον, ἵψε πρόσπολοι,
1325 ἀγετέ μ' ὅτι τάχος, ἀγετέ μ' ἐκποδών
τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα.

ΧΟΡΟΣ.

κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς.
βράχιστα γὰρ κράτιστα τὰν ποσὶν κακά.

1317. W. ιώ μοι, τάδ' οὐκ.

1315. **αὐτόχειρ**: see on 1175.—**ὅπως**: temporal; *as soon as*.

1316. **οξυκώκυτον**: *loudly bewailed*; the loud shrieks and wailings over the dead are referred to. “The messenger repeats positively that it was the tidings of Haemon’s death that drove Eurydice to this fatal act, in order that Creon may be fully sensible that he bears all the dreadful responsibility.” Schn.

1319. **ἀρμόσει**: intr.; *will fit*.—**ἔξι αἰτίας**: (*being shifted*) *from my blame*, i.e. so as to exonerate me. “These deeds can never be fitly transferred to the charge of another.”

1322. **ὃ μέλεος**: *O wretched me*.

1323. **ἔγὼ**: *I (did it)*. The triple **ἔγὼ** shows the intensity of Creon’s feeling of self-condemnation.

1325 f. As Creon here and in 1339

asks to be put out of the way as quickly as possible, so Oedipus exclaims in his distress, *O. T.* 1340, *ἀπάγετε ἐκτόπιον ὅτι τάχιστά με, ἀπάγετε, ὡς φίλοι*, and 1410, *ὅτις τάχιστα, πρὸς θεῶν, ἔξω μέ που καλύψατε*.

1326. **τὸν οὐκ ὄντα κτέ.**: *who am no more than he who is not*. Cf. *O. T.* 1019, *πᾶς ὁ φύσας ἔξι ίσου τῷ μηδενί*;

1327. **κέρδη**: see on 1032. The Chorus refer to his entreaty, *ἄγετέ μ' ἐκποδών*. Yet this phrase may mean *put me out of life*, as well as *take me out of the way of this spectacle*, and Creon may use it in the former, while the Chorus understands it simply in the latter sense. In 1328 ff. Creon expresses his meaning more clearly and emphatically.

1328. Const. *τὰν ποσὶν κακὰ κράτιστα* (*ἐστιν*) *βράχιστα* (*ὄντα*). Pers. const.,

ΚΡΕΩΝ.

'Αντιστροφὴ γ'.

ἵτω ἵτω,
 1330 φανήτω μόρων ὁ κάλλιστ' ἐμῶν
 ἐμοὶ τερμίαν ἄγων ἀμέραν
 ὑπατος· ἵτω ἵτω,
 ὅπως μηκέτ' ἡμαρ ἃλλ' εἰσίδω.

ΧΟΡΟΣ.

μέλλοντα ταῦτα. τῶν προκειμένων τι χρὴ
 1335 πράσσειν. μέλει γὰρ τῶνδ' ὅτοισι χρὴ μέλειν.

ΚΡΕΩΝ.

ἀλλ' ὅν ἐρῶ μὲν ταῦτα συγκατηνξάμην.

ΧΟΡΟΣ.

μὴ νῦν προσεύχου μηδέν· ὡς πεπρωμένης
 οὐκ ἔστι θυητοῖς συμφορᾶς ἀπαλλαγῆ.

as in *O. T.* 1368, *κρείσσων γὰρ ἡσθα μη-*
κέρ' ἀνὴρ η̄ ξῶν τυφλός. "When you go
 within," says the Chorus, "the dread-
 ful spectacle will at any rate be cut
 short for you."

1329 ff. Const. *φανήτω δὲ μόρων ἐμῶν*
ὑπατος, κάλλιστ' ἄγων τερμίαν ἀμέραν
ἐμοὶ. — κάλλιστα: *happily.*

1334. "Do not concern yourself
 about dying; that belongs to the
 future; let that take care of itself."

—*τῶν προκειμένων τι:* *something of*
that which the present requires. The
 Chorus is thinking esp. of the burial
 of the dead.

1335. *τῶνδε:* refers to the same as
ταῦτα above. —*ὅτοισι:* *i.e.* the gods.
 The alliteration in *μέλλοντα, μέλει,* *μέ-*

λειν gives to the sent. something of
 an oracular and proverbial tone. Cf.
Aesch. Agam. 974, *μέλοι δέ τοι σοι*
τῶντερ ἀν μέλλης τελεῖν.

1336. *μέν:* without *δέ;* see on 498.
 "But that at any rate is my desire."
 —*συγκατηνξάμην:* *σύν* here has the
 sense of *together*, i.e. embracing all
 the things that I desire. "I summed
 up all in my prayer." Camp.

1337. *ὡς:* *since.*

1338. This was a common senti-
 ment. Cf. e.g. Hom. *Il.* vi. 488, *μοῖραν δ'*
οὐτινά φημι πεφυγμένον ἔμμεναι ἀνδρῶν.
Theog. 817, *ἔμπτης δὲ τι μοῖρα παθεῖν,*
οὐκ ἔσθ' ὑπαλύξαι. Verg. *Aen.* vi. 316,
desine fata deum flecti sperare
precando.

ΚΡΕΩΝ.

'Αντιστροφή δ'.

ἀγοιτ' ἀν μάταιον ἀνδρ' ἐκποδών,
 1340 ὅς, ὁ παῖ, σέ τ' οὐχ ἔκων κατέκανον,
 σέ τ' αὐτάν, ὡμοι μέλεος, οὐδ' ἔχω
 ὅπα πρὸς πότερον ἵδω, πάντα γὰρ
 1345 λέχρια τὰν χεροῦ· τάδ' ἐπὶ κρατί μοι
 πότμος δυσκόμιστος εἰσῆλατο.

ΧΟΡΟΣ.

πολλῷ τὸ φρονεῖν εὐδαιμονίας
 πρῶτον ὑπάρχει· χρὴ δὲ τά γ' εἰς θεοὺς

1341. W. σέ τ' αὖ τάνδ'. 1342 f. W. πρὸς πότερον ἵδω πᾶς κλιθῶ.

1345. W. τὰ δ' ἐπὶ κρατί.

1341. **σέ αὐτάν**: this expression contains a passionate and climacteric force well fitted to the situation; *thee, O son, I slew, and thee thyself (O wife)!*

1342 ff. **οὐδ' ἔχω ὅπα κτέ.**: *I do not know where (and) to which one I shall look.* ὅπαν πρὸς τινα is like βλέπειν εἰς τοὺς θεούς (923), i.e. to look to one for support or comfort. "I can no longer look to my wife and to my son for help, and I know not which way to turn for comfort."

1345. **λέχρια**: the opposite of ὅρθια. The Schol. explains it by πλάγια καὶ πεπτωκότα; hence, *out of joint, wrong*. — **πάντα τὰν χεροῦν**: *all that I am occupied with.* "All my life has turned out wrong."

1346. **τάδε**: accus. of internal obj. with εἰσῆλατο, cf. El. 293, τάδ' ἔξυβριτέει; thus has leaped upon my head an intolerable doom. Cf. O. T. 263, νῦν δ' ἐς τὸ κείνου κράτ' ἐνήλαθ' ή τύχη.

1348 f. **πολλῷ τὸ φρονεῖν κτέ.**: *wisdom is by far the most important part of happiness.* W. says that the Chorus in this sent. sum up the chief moral of the play. But this is true only with reference to Creon. The king, in the proud consciousness of despotic power, has transgressed a divine command and shown himself deficient in that prudence that is esp. characteristic of old age. That these calamities would fall upon him in consequence of his guilt, the seer had foretold. Creon has finally acknowledged his wrong, thus verifying the old gnome πάθος μάθος (cf. 926); but all too late.

1349. **γέ**: from such an offence, *at any rate*, every one would shrink back.—**τὰ εἰς θεούς**: *the things that pertain to the gods.* πρὸς would be more exact, but εἰς may be due to such phrases as ἀσεβεῖν εἰς θεούς. Cf. Eur. Bacch. 490, σὲ κὰσεβοῦντ' εἰς τὸν θεόν. Phil. 1441, εὐσεβεῖν τὰ πρὸς θεούς.

1350 μηδὲν ἀσεπτέν· μεγάλοι δέ λόγοι
 μεγάλας πληγὰς τῶν ὑπεραύχων
 ἀποτίσαντες
 γῆρα τὸ φρονεῖν ἐδίδαξαν.

1350 ff. Const. *μεγάλοι δέ λόγοι τῶν*
ὑπεραύχων ἀποτίσαντες μεγάλας πληγὰς
ἐδίδαξαν (gnomic aor.) *γῆρα τὸ φρονεῖν.*
 — **γῆρα:** *in old age; i.e.* to the aged.
 The word is emphatic, “teach men

wisdom at last.” Creon cannot fail to recall with bitter sorrow his proud refusal, *διδάσκεσθαι φρονεῖν πρὸς ἀνδρὸς τηλικοῦνδε τὴν φύσιν* (727).

RHYTHMICAL SCHEME OF THE LYRIC PARTS
OF THE ANTIGONE.

THE rhythm of the dialogue of tragedy is for the most part the so-called *iambic trimeter*. For a description of this verse, see Schmidt's *Rhythmic and Metric*, 26, III. ; G. 293, 4 ; H. 1091. Occasionally there is *synizesis*. See note on 33.

In the lyric parts of the *Antigone* the rhythm most commonly employed is the *logaoedic*. For this verse, see Schmidt, 13 ; G. 299 ; H. 1108 ff. The Parodos and Kommos have *anapaestic* systems interposed between the strophes and antistrophes, and the Exodus closes with *anapaests*. For the *anapaestic* rhythm, see Schmidt, 10, II., 31, 3 ; G. 296–298 ; H. 1103 ff.

In the structure of a few rhythmical periods the *logaoedic* are followed by *choreic* series. A rhythmical period is a combination of two or more rhythmical sentences (*κῶλα*) grouped according to fixed principles so as to form a unit, and marked by a pause at its close. See Schmidt, 24. For *choreic* sentences, see Schmidt, 10, IV. ; 22, 5.

The rhythm of the Exodus is the *dochmiac*, for which see Schmidt, 23, 4 ; G. 302 ; H. 1125 f.

The characters employed in the scheme are sufficiently explained in the treatises on versification to be found in the grammars,* with possibly the following exceptions :—

The *anacrasis* (see Schmidt, 7, 5 ; G. 285, 4; H. 1079) sometimes consists of two short syllables, which are indicated by the mark ω.

* See G. 285–287 ; H. 1067–1070.

In adopting the rhythmical scheme of Schmidt, it was found undesirable in all cases to accept the text used by him. No departure from the text of Schmidt, however, has involved any important change in his metrical notation, excepting in two instances, which are discussed in the critical Appendix, on 798 and 1323.

The Roman numerals I., II., III., etc., indicate the rhythmical periods, the beginning of which is marked in the text by an indented line.

The mark \gtrsim means that an irrational *long*, whether in the strophe or antistrophe, corresponds to a *short* syllable.

The beginning of a rhythmical sentence within a verse is marked in the text by a dot (.) under the initial letter of the first word or syllable of the sentence.

In the rhythmical schemes a comma (,) signifies diaeresis or caesura. See Schmidt, 19, 2, II. and III.

J.

THE PARODOS (vv. 100-154).

Str. á.

- I. — > | ~ u | _ u | L || _ u | ~ u | _ u | L, || > |
 ~ u | _ u | _ A ||

U : L | _ u | ~ u | L, || _ u | ~ u | _ > | L || _ u |
 ~ u | _ u | _ u ||

II. — > | — > | ~ u | L, || _ u | — u | ~ u | — A ||
 v v v | v v v | ~ u | L, || _ > | ~ u | L | — A ||

PER. II. The inverted order of the first two measures of the third verse of the strophe ($->|-\cup|$, not $-\cup|->|$, as was to be expected, see Schmidt, 13, 2) is noteworthy. The antistrophe, however, is regular ($->|-\geq|$).

Str. β' .

-

PER. III. The so-called *versus Adonius* (see Schmidt, 22, 11; G. 300, 1; H.1111a) as postlude is noteworthy.

II.

FIRST STASIMON (vv. 332-375).

Str. α .

- I. $\sim \cup | - \cup | - \cup | \sqcup \rangle | \sim \cup | - \cup | - \wedge \parallel$
 $- \cup | - \cup | - \cup | \sqcup \rangle | \sim \cup | - \cup | - \wedge \parallel$
- II. $> : - \cup | - \cup | \sqcup | - \wedge \parallel$
 $\cup : - \cup | - \cup | - \wedge \parallel$
 $\cup : - \cup | - \cup | - \cup | - \cup \parallel$
- III. $- \omega | - \omega | - \omega | - \omega \parallel$
 $- \omega | - \omega | - \omega | - \omega \parallel$
 $\sqcup | \sqcup | - \cup | - \cup | \sqcup | - \wedge \parallel$

Str. β' .

- I. $\gtrdot : - \omega | - \omega | - \wedge \parallel$
 $\cup : - \omega | - \omega | - \gtrdot | \sqcup, \omega \parallel - \omega | - \cup | \sqcup | - \wedge \parallel$
- II. $\cup : - \cup | \sqcup | - \cup | \sqcup | \cup \parallel - \cup | - \cup | - \cup | - \wedge \parallel$
 $- \cup | - \cup | - \cup | \sqcup, \parallel - \cup | - \cup | - \cup | - \cup | - \wedge \parallel$
 $\cup : - \cup | - \cup | - \cup | \sqcup | - \cup | - \cup | - \cup \parallel$

The chorus begins with a logaoedic period ; then follow choreic periods, the first of which, however, begins with a logaoedic verse, which softens the change from the one rhythm to the other. Str. α , Per. III., and Str. β' , Per. I., are not logaoedic, but choreic. The apparent dactyls are, therefore, not cyclic dactyls ($\sim \cup$, i.e. $\text{J.} \text{ J.}$), but what may be called *choreic* dactyls ($- \omega$, i.e. $\text{J.} \text{ J.}$). The caesura in Str. β' , verse 2, makes this clear. The apparent correspondence, therefore, in this same verse, $- \infty$, is in fact $- \gtrdot$. Concerning choreic dactyls, see Schmidt, 15.

III.

SECOND STASIMON (vv. 582-625).

Str. α .

- I. > : ~ u | ~ u | - z | - u | L | - ^ ||
 - u | - > | ~ u | ~ u | L | - ^ ||
- II. - u | - > | ~ u | ~ u | - u | - u ||
 u : - u | - u | - u | L, || - u | - u | - u | - ^ ||
 > : - u | uuu | uuu | w u | - u | - ^ ||
- III. u : L | L | - u | - , u || L | L | - u | - u ||
 u : - u | - u | - u | - u, || - u | - u | L | - ^ ||

Str. β' .

- I. z : L | ~ u | - u | L || - z | ~ u | - u | - u ||
 > : ~ u | L | ~ u | - u | L | - ^ ||
- II. ~ u | - u | L | L, || ~ u | L | ~ u | - ^ ||
 u : L | ~ u | - u | >, || ~ u | - u | L | - ^ ||
- III. w : - u | - u | L | - ^ ||
 > : ~ u | - u | - ^ ||
 uuu | - u | L | - ^ ||
 > : ~ u | L | ~ u | - u | L | - ^ ||
-

IV.

THIRD STASIMON (vv. 781-800).

- I. u : - u | L | ~ u | - , u || - u | L | ~ u | - u ||
 u : ~ u | - u | L | - , u || ~ u | - u | L | - ^ ||
- II. > : - u | L | ~ u | L, || ~ u | L | L | - ^ ||
 - > | ~ u | L, || w w | L | - ^ ||
 > : ~ u | - u | L | L || ~ u | - u | L | - ^ ||

V.

KOMMOS (vv. 806–882).

Str. *α*.

- I. ɔ : _ u | _ u | ~ u | _ , u || _ > | ~ u | _ u | _ A ||
 _ ɔ | ~ u | _ u | _ >, || _ u | _ u | ~ u | _ A ||
 _ u | _ ɔ | ~ u | _ , || _ ɔ | _ > | ~ u | _ A ||
 ~ u | _ u ||
- II. ɔ : _ u | ~ u | _ > | _ u || _ u | _ u | _ > | _ A ||
 ~ u | _ u | _ u | _ u || ~ u | _ u | _ > | _ A ||

Str. *β*.

- I. > : _ u | _ u | ~ u | _ u | _ u | _ u ||
 ɔ : ~ u | _ u | _ > | ~ u | _ u | _ A ||
 ~ u | _ u | _ ɔ | _ u | ~ u | _ u ||
- II. > : _ > | _ > | _ u | _ A ||
 > : _ > | ~ u | _ u | _ || _ ɔ | ~ u | _ u | _ u | _ u | _ A ||
- III. > : _ u | _ A ||
 u : _ u | _ u | ~ u | _ u || _ u | _ u | _ u | _ u | _ A ||
 u : _ u | _ ɔ | _ ɔ | _ u || _ u | _ u | _ u | _ u ||
 u : _ u | _ A ||

Str. *γ'*.

- u : _ u | _ u | _ u | _ A ||
 ɔ : _ u | _ u | _ u | _ A ||
 u : u u u | _ u | _ u | _ A ||
 u : _ u | _ A ||

Epod.

- I. u : _ u | u u u | u u u | _ u || _ u | _ u | ~ u | _ A ||
 _ u | _ u | _ u | _ A ||

II. — ω | — ω | — ω | — υ ||
 — υ | υ υ υ | — υ | — υ ||
 — υ | — υ | υ υ υ | — υ ||
 > : — υ | — υ | — | — ∧ ||

This chorus begins (str. α) with sentences of like form (Glyconics), then becomes more varied by the interchange of sentences of different lengths (str. β'), and finally closes with series of like form (str. γ' , epod.).

The first strophe and the beginning of the second are in logaoedic measure. After these come choreic periods, which become more lively toward the close in consequence of the occurrence of the three choreic dactyls. As in the *First Stasimon* above, choreic dactyls are introduced to relieve the otherwise too great repose of choreic series.

VI.

FOURTH STASIMON (vv. 944–987).

Str. α .

- I. — > | ~ υ | —, || ~ υ | — | — ∧ ||
 — > | ~ υ | —, || ~ υ | — > | — ∧ || .
- II. ~ υ | — > | — > || ~ υ | — υ | — > | — ∧ ||
 — > | ~ υ | —, || ~ υ | — > | — ∧ ||
 — > | ~ υ | — || ~ υ | — | ~ υ | — ∧ ||
 — > | ~ υ | —, || ~ υ | — > | — ∧ ||
- III. > : — υ | — υ | — υ | —, ɔ || — υ | — υ | — υ | — ∧ ||
 υ : — | — | — υ | — υ | — | — ∧ ||

Str. β' .

- I. υ υ υ | ~ υ | ~ υ | ~ υ | ~ υ | — υ | — ∧ ||
 — > | ~ υ | ~ υ | — > | — υ | — ∧ ||

- II. _ u | ~ u | _ || w | _ A ||
 > : _ u | ~ u | _ A ||
 ~ u | _ u | _ | _ A]]
- III. u : _ u | _ | _ u | _ u | _ | _ A ||
 u : u u u | _ u | _ u | w u | _ u | _ A ||
 u : _ u | _ u | _ u | _ u | _ | _ A ||
 > : _ u | _ | _ u | _ u | _ | _ A]]
-

VII.

HYPORCHEMA (vv. 1115–1154).

Str. *a.*

- I. w : ~ u | _ z | _ z | _ u | _ | _ A ||
 _ u | _ u | ~ u | _ A ||
 z : _ z | _ u | _ u | _ A ||
 ~ u | _ u | _ | _ A ||
 _ z | _ u | ~ u | _ A ||
 > : _ | _ | _ > | _ > | _ | _ A]]
- II. u : ~ u | _ > | _ A ||
 _ u | ~ u | _ A]]
- III. _ > | _ > | ~ u | _ , u || _ u | _ u | _ | _ A]]

Str. *β' .*

- z : _ | _ | _ | _ || _ u | _ z | ~ u | _ A ||
 _ u | _ u | _ u | _ A ||
 _ z | ~ u | ~ u | _ A ||
 _ > | ~ u | u u u | _ A ||
 u : _ u | _ u | ~ u | _ || _ u | _ u | _ > | _ A ||
 ~ u | _ u | _ | _ A]]

VIII.

THE EXODOS (vv. 1261-1347).

Str. *a.*

- I. $\textcircled{z} : \underline{\text{—}}$
 $\cup : \underline{\text{—}}\cup | \underline{\text{—}}\cup || \underline{\text{—}}\cup | \underline{\text{—}}\wedge ||$
 $\cup : \underline{\cup}\underline{\cup}\underline{\cup}\underline{\cup} | \underline{\text{—}}\wedge ||$
 $\quad \underline{\text{—}}\cup | \underline{\text{—}}\cup ||$
 $\cup : \underline{\text{—}}\cup | \underline{\text{—}}\cup || \underline{\text{—}}\underline{\text{—}}\cup | \underline{\text{—}}\wedge ||$
- II. $> : \underline{\cup}\underline{\cup}\underline{\cup}\cup | \underline{\text{—}}\cup || \underline{\text{—}}\cup | \underline{\text{—}}\wedge ||$
 $\cup : \underline{\text{—}}\underline{\text{—}}\textcircled{z} | \underline{\text{—}}\underline{\text{—}}\cup || \underline{\text{—}}\cup | \underline{\text{—}}\wedge ||$
- III. $\underline{\text{—}}\underline{\text{—}}\underline{\text{—}}$
 $\cup : \underline{\cup}\underline{\cup}\underline{\cup}\underline{\cup} | \underline{\text{—}}\wedge ||$
 $\cup : \underline{\text{—}}\underline{\text{—}}\cup | \underline{\text{—}}\cup || \underline{\text{—}}\underline{\text{—}}\cup | \underline{\text{—}}\wedge ||$

Str. *β'.*

- $\underline{\text{—}}\underline{\text{—}}$
 trim.
 $\cup : \underline{\text{—}}\underline{\text{—}}\underline{\text{—}}\cup | \underline{\text{—}}\underline{\text{—}}\cup || \cup \cup \underline{\text{—}}\cup | \underline{\text{—}}\wedge ||$
 trim.
 $\textcircled{z} : \underline{\text{—}} | \underline{\text{—}}\cup | \underline{\text{—}}\cup | \underline{\text{—}}\cup | \underline{\text{—}}\cup | \underline{\text{—}}\wedge ||$
 $> : \underline{\text{—}}\underline{\text{—}}\cup | \underline{\text{—}}\cup || \underline{\text{—}}\underline{\text{—}}\cup | \underline{\text{—}}\wedge ||$

Str. *γ'.*

- $\cup \underline{\text{—}} \underline{\text{—}}$
 I. $\cup : \underline{\text{—}}\underline{\text{—}}\cup | \underline{\text{—}}\cup || \underline{\text{—}}\underline{\text{—}}\textcircled{z} | \underline{\text{—}}\wedge ||$
 $\cup : \underline{\text{—}}\underline{\text{—}}\cup | \underline{\text{—}}\cup || \underline{\text{—}}\underline{\text{—}}\cup | \underline{\text{—}}\wedge ||$
- II. $> : \underline{\cup}\underline{\cup}\underline{\cup}\underline{\cup}\cup | \underline{\text{—}}\wedge ||$
 $\cup : \underline{\text{—}}\underline{\text{—}}\cup | \underline{\text{—}}\cup || \underline{\text{—}}\underline{\text{—}}\cup | \underline{\text{—}}\wedge ||$

Str. *δ'.*

- $\textcircled{z} : \underline{\text{—}}\underline{\text{—}}\cup | \underline{\text{—}}\cup || \underline{\text{—}}\underline{\text{—}}\cup | \underline{\text{—}}\wedge ||$
 $\cup : \underline{\text{—}}\underline{\text{—}}\cup | \underline{\text{—}}\cup || \underline{\text{—}}\underline{\text{—}}\underline{\text{—}}\cup | \underline{\text{—}}\wedge ||$
 $\cup : \underline{\text{—}}\underline{\text{—}}\textcircled{z} | \underline{\text{—}}\cup || \cup \cup \underline{\text{—}}\cup | \underline{\text{—}}\wedge ||$
 $\cup : \underline{\text{—}}\underline{\text{—}}\cup | \cup \cup \cup || \underline{\text{—}}\underline{\text{—}}\cup | \underline{\text{—}}\wedge ||$
 $\cup : \underline{\cup}\underline{\cup}\underline{\text{—}}\cup | \underline{\text{—}}\cup || \cup \cup \underline{\text{—}}\cup | \underline{\text{—}}\wedge ||$
 $\cup : \underline{\text{—}}\underline{\text{—}}\cup | \underline{\text{—}}\cup || \underline{\text{—}}\underline{\text{—}}\cup | \underline{\text{—}}\wedge ||$

Str. α .

In consequence of the correspondence of vv. 3 and 4, v. 3 must be regarded a catalectic bacchic dipody. These syllables have not infrequently such value.

Str. β' .

We must not regard v. 5 a dochmius with following choreic tripody :—

$\gtrless : \underline{\text{—}} \cup \text{—} \cup \parallel \text{—} \cup \text{—} \cup \text{—} \cup \text{—} \wedge \parallel$

Such a verse would be altogether unrhythymical. It is simply a melic iambic trimeter, which probably was not sung but recited :—

$\text{—} \cup \text{—} \cup \text{—} \cup \text{—} \cup \text{—} \cup \text{—} \cup \text{—} \wedge \parallel$

Str. γ' .

Str. γ' and str. α close with exactly the same period.

APPENDIX.

A LIST OF THE MANUSCRIPTS AND EDITIONS OF THE ANTIGONE REFERRED TO MOST FREQUENTLY IN THE CRITICAL NOTES.

L. Codex Laurentianus; the most valuable of the MSS. of Soph., and believed by many to be the archetype of all the other Codices of Soph. extant. It was written in the tenth or eleventh century, and contains, besides the seven plays of Soph., the seven plays of Aesch., the *Argonautica* of Apollonius Rhodius, and Scholia by different hands. In this MS. are found also corrections, apparently of the same date as that of the codex, and therefore designated as *prima manus* or *διορθωτής*.

L². A MS. of the fourteenth century, in the Laurentian Library, generally regarded as a rescript of the preceding codex. It is characterized by many interpolations, but is valuable for the light it throws on some doubtful and obscure readings of L.

A. A MS. of the thirteenth century, in the National Library of Paris, containing all the seven plays. It is regarded by some as the chief of a different family of MSS. from that of which L is the archetype.

V (Cod. 468). A MS. of the thirteenth century, in the Library of St. Mark's at Venice.

Vat. The oldest of the MSS. in the Vatican Library containing the *Antigone*; it was written in the fourteenth century.

E. A MS. of the fourteenth century, in the National Library of Paris. It contains the *Aj.*, *El.*, *O. T.*, besides the *Antigone*.

Among the ancient apographs of the codices, that of the grammarian *Triclinius* is one of the most freq. quoted. It was made in the fourteenth century, and is characterized by some corrections of trivial importance and by great licence of interpolation, esp. in the lyric parts.

Sophokles Antigone. Erklärt von G. Wolff. Dritte Auflage, bearbeitet von L. Bellermann. Leipzig, 1878. (Referred to as Bell.)

Sophoclis Dramata, edidit Theo. Bergk. Lips., 1838.

Sophocles with English Notes, by F. H. M. Blaydes. London, 1859. (Referred to as Bl.)

Sophokles Antigone, Griechisch und Deutsch, von August Boeckh. Berlin, 1843.

Sophoclis Dramata. Denuo recensuit et illustravit Bothe cum annotatione integra Brunckii. Lips., 1806. (Referred to as Brunck.)

Sophocles with English Notes and Introductions, by L. Campbell. Vol. I. Second edition, revised. Oxford, 1879. (Referred to as Camp.)

Sophoclis Tragoediae superstites et perditarum fragmenta, ex recensione et cum commentariis G. Dindorfii. Editio tertia. Vol. III. Oxon., 1860. (Referred to as Dind.)

Poetae Scenici Graeci, ex recensione G. Dindorfii. Editio quinta. Lips., 1869. (Referred to as Dind. *Poet. Scen.*)

Sophoclis Tragoediae, cum brev. not. Erfurdt. Editio tertia, cum adnotationibus Hermanni. Lips., 1830. (Referred to as Herm.)

Antigone, nebst den Scholien des Laurentianus, herausgegeben von M. Schmidt. Jena, 1880.

Antigone. Erklärt von Schneidewin. Dritte Auflage. Berlin, 1856. (Referred to as Schn.)

Antigone. Erklärt von Schneidewin. Siebente Auflage, besorgt von Nauck. Berlin, 1875. (Referred to as N.)

Sophoclis Antigone. Edidit F. Schubert. Lips., 1883.

Antigone, recensuit et brevi adnotatione instruxit M. Seyffert. Berolini, 1865. (Referred to as Seyff.)

Sophoclis Antigone, recensuit et explanavit E. Wunder, editio tertia. Gotha, 1846. (Referred to as Wund.)

Sophoclis Antigone, recensuit et explanavit E. Wunder, editio quinta, quam curavit N. Wecklein. Lips., 1878. (Referred to as Weckl.)

Occasional reference is made also to the *Lexicon Sophocleum* of Fr. Ellendt. Editio altera emendata. Curavit H. Genthe. Berolini, 1872. (Referred to as Ell.)

Also to Meineke's *Beiträge Zur Philologische Kritik der Antigone des Sophokles*. Berlin, 1861. (Referred to as Mein.)

Also to Wecklein's *Ars Sophoclis Emendandi*. (Referred to as Weckl. *Soph. Emend.*) Würzburg, 1869.

Also to H. Bonitz's *Beiträge zur Erklärung des Sophokles*. Wien, 1855–57.

Also to J. Kvičala's *Beiträge zur Kritik und Erklärung des Sophokles*. Wien, 1865.

Other important treatises and dissertations to which reference is made are usually mentioned in connection with the name.

A BRIEF ACCOUNT OF THE MOST IMPORTANT VARIANT IN THE MSS.,
OF CONJECTURAL READINGS, AND EMENDATIONS.

2 f. Whether to read ὅτι or ὅ τι cannot be decided from the MSS. L, acc. to Dind. *Poet. Scen.*, has ὅ, τι, with diastole by another hand. The Schol. of L has ὅτι. With the reading ὅ τι two views, with minor variations, have been taken of this sent.: (1) ὄτοιον, as repetition of ὅ τι in an indir. interr. sent. without a conj. (as in a sent. containing two dir. interrs., cf. 401); (2) ὄτοιον, as introducing a clause subord. to that introduced by ὅ τι, with which ἔστιν is then to be supplied; here ὄτοιον = *qualis*, the correl. τοῖος being omitted. Among the more plausible conjectures are: ὅ τι . . . | ἐλλείπον οὐχί, Dind: *Poet. Scen.*; ὅτι . . . | τὸ ποῖον οὐχί (= πᾶν ὄποιονον), Nauck (*Krit. Bemerk.*); ὅ τι . . . | χώποιον οὐχί (cf. quis et *qualis*), Seyff. Schmidt proposes ὅ τι . . . | ζούκεν οὐχί . . . τελεῖν, but how out of such a plain sent. the present reading could have arisen, it is difficult to see. Heimsoeth *Krit. Studien*, ἀρ' οἰσθα που τι . . . | ὄτοιον οὐ Ζεὺς νῷν κτέ. Paley *Eng. Journ. Philol.* x., ἀρ' οἰσθ' ὅτι . . . | οὐκ ἔσθ' ὄποιον οὐχί νῷν ζώσαιν τελεῖ;

4. The MSS. read ἄτης ἄτερ. All attempts to explain this reading are abortive. Boeckh's interpretation, "to say nothing of the ruin," where ἄτερ = *χωρίς*, has had the most followers. Some have tried (in vain) to get the sense "not without ruin," by changing οὐτ̄ to οὐδ̄, or by supplying the force of an οὐ from οὐδέν. F. Wieseler *Philol.*, 1860, p. 474, proposes οὐ τ' ἄτης ἄτερ. Other emendations are: ἄτηρον Brunck; ἄτης ἔχον Porson; ἄκης ἄτερ Ast, and approved by Welcker (*Rhein. Mus.* 1861, p. 310); ἄτης μέτα Vauvilliers; ἄτης τέρα Weckl. (*Soph. Emend.*). Paley believes 4-6 to be an interpolation.

5. The repetition of the οὐκ in 6 is suspicious. May not ὄποιον οὐ originally have been ὄποιονον = *qualecunque*? To this surmise we are led also by the statement of Schmidt that two MSS. (Monac. 500, and Vindob. 160) have οὐχί (traces of which also appear in L, E), which may be a corruption of -οῦν.

18. L ηὔδειν; but that the Schol. read ηὔδη is evident from the gloss, ἀντὶ τοῦ ηὔδεια.

24. The reading of the text is that of the MSS. Its anomalies are χρησθεῖς = χρησάμενος, χρῆσθαι σὺν δίκῃ, and δίκῃ δικαίᾳ. With Wund., Mein., Schn., Bl., Dind., we should prefer to reject the verse as a gloss. For χρησθεῖς W. reads χρηστοῖς (*with righteous justice and law in the sight of the good*). Camp. suggests προθεῖς, *having laid him out*; Herm. and Ell. χρησθεῖς = παραγγελθεῖς, i.e. Eteocles requested Creon to bury him with appropriate rites in case he should fall. Weckl. *Soph. Emend.* proposes μηνθεῖς δίκης δῆ or δικαίων. Margoliouth *Studia Scenica I.* favors χρῆσθαι δικαίων καὶ νόμῳ κατὰ χθονὸς.

29. ἄταφον ἄκλαντον: so read L, E. Inferior MSS. and most editt. ἄκλαντον ἄταφον, which is the more usual order (Eur. *Hec.* 30), and gives a smoother

metrical verse. Still, a tribrach in the second foot of the iambic trimeter is not unexampled: cf. πότερα, *Phil.* 1235; χθόνιε, Aesch. *Choeph.* 1; πατέρα, *Phil.* 1314.

40. C. A. Lehmann, *Hermes* xiv. 468, conjectures λύουσ' ἄν ήθ' ἀπτουσα.

46. This verse is rejected by W. and by many other edit., on the ground that it breaks the στιχομυθία or single-verse-dialogue. Such a break, however, is not without example in Soph. Cf. *O. T.* 356–380, 1171 f. The remark of Didymus, ὅπο τῶν ὑπομνηματιστῶν τὸν στίχον νενοθεύσθαι, has influenced edit.

48. μ' has been inserted by Brunck from the Schol.

57. L reads ἐπαλλήλουν, adopted by Herm. and Seyff. in the sense, taken with χεροῖν, of ἀλληλοφόνοιν. Others, in order to avoid the recurrence of the final syllable -ουν, propose to read χερί, or to transpose μόρον and φεροῖν.

70. Meineke proposes ἐμοὶ γ' and supplies ἐμοῦ with μετά, so as to throw more emphasis upon ηδέως.

71. The older MSS. read ὄποια, and οὐθὶ evidently is inv. of οὖδα; the meaning then is hold such views as you please. But for this sense φρονεῖν is the usual word. W. adopts the reading ὄποιᾳ, which Herm. thought was required by the syntax.

76. L atel. Gerth *de dial. tragoeed.*, Curt. *Stud.* I, b, 209 f., has shown that both the Attic ἀτεί and the Ionic ἀτεί are used by the dramatic writers, and that where a spondaic word was needed, as here, the older and more weighty form ἀτεί was preferred. In 184, 1159, 1195, ἀτεί, with the first syllable shortened so as to form an iambus; in 166, 456, ἀτεί is commonly measured υ—, though there we might have an irrational spondee.

106. W. reads Ἀργογενῆ by conjecture. This is adopted by Gleditsch, *Die Cantica der Soph. Tragoedien.* Bl., Ἀργέτον. Feussner and Schütz read Ἀργόθεν ἐκ | βάντα φῶτα πανοραγίᾳ, joining ἐκ with βάντα. Copyists might easily omit ἐκ in such a position. E. Ahrens proposes Ἀπιόθεν.

108. W. is the only recent edit. who follows L in reading ὁξυτόρῳ = sharp-pointed, piercing. W. makes it refer to the sharp sound of the snapping of the reins over the backs of the horses. ὁξυτόνῳ, ὁξυκρότῳ have been suggested. E has ὁξυτέρῳ. The Schol. explains by ὁξεῖ.

110. γῇ and ὑπερέπτῃ (113) are emendations of Dind., who supposes that γῷ and ὑπερέπτᾳ came into the MSS. through an erroneous extension by the copyists of the use of Doric forms to the anapaestic systems. Were Doric forms to be introduced generally into the anapaests of Soph., a great many changes of text would be necessary. If, on the contrary, Dorisms are to be excluded from the anapaests, only the following need to be changed: *Ant.* 804, παγκοίταν; 822, θνατῶν Ἀΐδαν; *Aj.* 202, Ἐρεχθειδᾶν; 234, ποίμναν; *El.* 90, πλαγάς; *O. T.* 1303, δύσταν'. See note on 380, where a Doric form occurs in an anapaestic system.

112. In the MSS., the corresponding verse (129) of the next anapaestic system has two feet more than this. Because of this circumstance (which,

however, is far from being conclusive, since exact correspondence in anapaests is not always strictly observed, cf. *Aj.* 206–219, *Phil.* 144–149 with 162–168), and the need of some word to govern **όν**, and in view of the Schol., **όντινα στρατόν . . . τήγαγεν ό Πολυνείκης**, and the fact that Polynices cannot be the subject of what follows in the next strophe, most editt. have supposed that there was a lacuna in the MSS., which they have tried to supply in various ways: e.g. Erfurdt proposed **ἐπόρευσε θώμας δ'**, Schn. **ἥγαγε· κεῖνος δ'**. In W.'s reading (taken from J. Fr. Martin) **ἀρσέν** means *incited*, and **κεῖνος** refers to Adrastus, the leader of the Argives. The editt. that do not accept a lacuna generally follow Scaliger's change in 110, **δς . . . Πολυνείκους**, which avoids the difficulty of making Polynices the subj. of the following verbs.

113. **εἰς (ές) γάν ως**, most of the MSS. **αἰετός ως γάν**, the Schol. W., **αἰετός ως γῆν**. If an exact correspondence of verses in this anapaestic system is to be maintained, we must have a paroemiac here to correspond with 130, where the reading, however, is too uncertain to control the text of this verse.

117. **φονάσταισιν** is the emendation of Boeckh for **φονίασιν** or **φονίασι** of the MSS., which does not suit the metre. The Schol., **ταῖς τῶν φόνων ἐρώσαις λόγχαις**, also favors Boeckh's change.

122. **τε καὶ**. In the MSS. **τε** is wanting; it was added by Trielinus. So read most editt. Boeckh reads **ἐμπλησθῆναι**; Bl., **νν τί**; W., **καὶ πρὶν**; Weckl., **Soph. Emend.**, **τι καὶ**, the **τι** giving a sarcastic force to **πλησθῆναι**.

124 ff. Most editt. adopt, with minor differences, this interpretation: The poet holding fast to the image of the eagle, which represents the Argives, refers by **δράκοντι** to the Thebans, thus alluding to the fable of the eagle and the dragon, and to the origin of the Thebans. The passage would then read, suitably to the construction of **δράκοντι** in the sent.: (1) *Such a warlike din, a thing difficult to overcome, was made at his back by his antagonist the dragon; or (2) a hard conquest for the dragon matching his foe.* Two objections may be urged: (1) The use of **στάσις**, **ἔβα**, **ἀμφιχανών**, **γένυσιν** is not in keeping with the retention of the figure in **αἰετός**. (2) **πάταγος ἐτάθη** must be said, of course, of the Thebans, and yet acc. to this interpretation this **πάταγος** was a **δυσχείρωμα** for the Thebans. We understand the poet to say that the Argive foe **ἔβα**, because **τοῖος πάταγος κτέ.** that he found it a thing hard to overpower. Schmidt proposes, **τοῖος γ' ἀμφὶ φῶτ' ἐτάθη πάταγος** "Αρεος ἀντιπάλω δοὺς χείρωμα δράκοντι", which he translates, "such a mighty din of battle arose about the man (the Argive foe), that it gave him as a conquest to the opposing dragon (sc. the Thebans). Gleditsch proposes, **ἀμφὶ τῶνδ' ἐτάθη πάταγος** "Αρεος ἀντιπάλου τε σπείραμα δράκοντος (**δράκων** being the Thebans).

130. L has **ὑπεροπτίασ** with **ὑπεροπτασ** on the margin *a antiqua manu*. The former word is plainly a mistake, and such conjectures as **ὑπεροπλίασ** of Vauvilliers (adopted by Bell.) and **ὑπεροπτέας** of Boeckh are unsatisfactory. W.'s reading, **ὑπερόπτην** (referring to Capaneus and obj. of **βιττεῖ**), is ingenious; but the word seems necessary to the thought of the preceding sent., for it was their *defiant and proud advance* which **Ζεὺς ὑπερεχθαίρει κτέ.** **ὑπερόπτα** is found in E.

134. ἀντίτυπας is the reading of Triclinius, of several inferior MSS., and of the Schol. L has ἀντίτυπα with ως written above by a later hand. The metre is against ἀντίτυπα. Many editt. follow Porson in writing ἀντίτύπη in agreement with γῆ (the earth smiting back); but we should then expect the regular form ἀντίτυπω.

138. Διός is the conjecture of W. from the mutilated reading of L (traces of δ or δι with two unequal marks of apostrophe). τὰ μὲν is found in most of the MSS. Wolff's reading brings out the double antithesis between Capaneus and the other chieftains on the one hand and "Ἄρης and Ζεύς on the other. Weekl.'s conjecture, εἴχε δ' ἄλλα τὰ τοῦδ' (aliter se habuerunt res huius, i.e. Capanei), is worthy of mention. So also is that of Gleditsch, εἴλε τούδ' ἄλλε μοῖρ' ἄλλα κτέ.

151. The MSS. are divided between θέσθαι (so L) and θέσθε. Some editt. take θέσθαι as the inf. for the imv. W. adopts Weekl.'s (*Soph. Emend.*) emendation, χρέων νῦν θέσθαι. N. and Schmidt read χρή. Bl. proposes θάμνεν for θέσθε. Schubert adopts Kvičala's conjecture and reads τις νῦν θέσθω.

156 ff. The MSS. read νεοχμός with one anapaest lacking in 156, and followed by νεαραῖστ θεῶν κτέ. of our text. The cola in L begin with the words Κρέων | νεαραῖστ | χωρεῖ | στέ | προύθετο | κοινῷ. It seems necessary therefore to supply a word in 156. The omission there of some word denoting ruler is further indicated by the Schol. on νεοχμός: νεωστὶ κατασταθεὶς εἰς τὴν ἀρχὴν καὶ τυραννίδα. With the change of νεοχμός νεαραῖστ into νεοχμοῖσι, adopted by several editt., we lose what appears to be an important part of the thought, sc. that Creon had just come into power, a fact to which he himself refers in his speech (170–174). Wolff's supposition that two anapaests fell out just before νεαραῖστ (he would supply νεοχμός ταγὸς ταχθεὶς for the entire supposed lacuna) seems more violent than, following the arrangement of the verses indicated above, to take verse 160 as an anapaestic monometer. That anapaestic systems do not need to correspond to each other in strophic arrangement is, acc. to Bell., to be seen in the Parodos of the *Phil.* and that of the *O. C.*

158. τίνα in most editt., after the reading of Vat., and A.

169. ἐμπέδους is preferred by Reiske, Hartung, Schmidt, N., "almost" by Bl. W. objects that the usual expression for "standing firm," as opposed to "fleeing," is ἐμπέδον μένειν.

180. ἐγκλήσας is the old Attic form for ἐγκλείσας. Photius *Lex.*, p. 168, says: κλῆσαι οἱ ἀρχαῖοι λέγουσιν, οὐ κλείσαι, καὶ κλῆδα· οὔτω καὶ οἱ τραγικοὶ καὶ Θουκιδῆς. The MSS. of the tragedians vary between η and ει. Cf. Gerth *de dial. tragœd.*, Curt. *Stud.* I. b., 217 ff. So ἐγκλήσιοι, 505, κλῆθρον, 1186.

189. σφύζουσα. The iota subscript in the forms which have ζ is good Attic usage. Cf. Weekl. *Curae Epigraphicae*, p. 45.

203. The MSS. read ἐκκεκηρύχθαι, corrected to ἐκκεκηρύχθαι, which is the reading of W. This inf. must depend on λέγω. ἐκκεκηρυκται is the emendation of Musgrave, and is the reading of the most editt.

206. *αἰκισθέντ'* is the common reading (L has *αἰκισθέντα*, A *αἰκισθέν τ'*). With the former reading, the best const. is to take *ἀθαττον καὶ αἰκισθέντ'* together, and *δέμας* as accus. of specification with *αἰκισθέντ' ιδεῖν*.

211 f. L **Κρέων**. Inferior MSS. **Κρέον**. Many editt. reject these readings, partly in order to get a const. for the accus. of the next verse. W. reads **κυρεῖν**, and construes **τὸν δύστον κτέ. κυρεῖν ταῦτ' ἀρέσκει σοι**. N. proposes in 211 **σὺ ταῦτα δράσεις**. Schmidt changes the next verse to **δράν τὸν τε κτέ.**, Weckl. *Soph. Emend.* to **ἔστι τὸν τε κτέ.** Dind. changes **καὶ** to **κὰς**. Bell. reads **τὸ δράν instead of Κρέων**.

213. Erfurdt corrected **πού τ' ἔνεστι** of the MSS. To avoid **πού γε**, Dind. (1836) and Mein. proposed **που μέτεστι**, which W. has adopted. Bergk and N. read **παντὶ σοι γ' ἔνεστί που**.

218. L **ἄλλω^ο**. **ἄλλο** A, E. **ἄλλο** is found in only one late MS. (acc. to Camp.). The contrast is not between the Chorus and some other person whō is commanded, but between the command given to other persons and that enjoined by Creon upon the Chorus.

223. MSS. **τάχος**. W. **σπουδῆς** from the supposed citation of this passage in Arist. *Rhet.* iii. 14, and from the Schol., **ὅτι μετὰ σπουδῆς ἀσθμαίνων πρὸς σὲ πεπόρευμα**. But why prefer to the unexceptionable MS. reading a citation which may have been carelessly made from memory? That Aristotle was not infallible in his quotations, is shown in a critical note of Bell.'s revision of Wolff.

231. W. follows the MSS. **σχολῆ**, which he connects with **ἷνυτον = I accomplished with difficulty**, and hence **βραδύς**. Bl. adopts the emendation of the Schol. **σχολῆ ταχύς**, which gives an oxymoron like **σπουδῆ βραδύς**; but the latter is more suitable to the thought.

241. **εὐ γε στοχάζῃ (εί)** in the MSS. This is the common reading of the editt. W. followed Bergk, who substituted **τῇ φρομάζῃ (εί)**, taken from the supposed citation of this passage in Arist. *Rhet.* iii. 14. 10. The Schol. on Arist. *l. c.* says, **τὸ δὲ τῇ φρομάζῃ τοῦ Κρέοντός ἐστι λέγοντος**. Bell. shows that not much weight is to be given to this Schol. Cope and Camp. think the words in Aristotle are prob. a quot. from Eur. *Iph. Taur.* 1162.

242. **σημαίνων** in L, A. **σημανῶν** in two later MSS.

258. Naber, in *Mnemosyne* ix. 212 ff., proposes **Ἐλκοντος** for the meaningless **Ἐλθόντος**.

263. The MSS. have **ձԱլ' էփենց տծ մդ էլնեաւ**, one syllable too many. Erfurdt cut out **տծ**. Other conjectures are: Goettling **էփասկէ մդ էլնեաւ**, Seyff. **էփի տծ մդ էլնեաւ**, Bl. **πᾶς Տ' էփենց մդ էլնեաւ**, Dind. **էփենց πᾶς տծ մդ**. Possibly **էլնեաւ** is a gloss upon **տծ մդ**, borrowed from **էնուէնեաւ** in 266.

269. The punctuation in the text is that generally adopted. Camp. and Bl. rightly hold that the contrast between **էլս** and **πάնτաς**, secured by W.'s punctuation, is pointless here.

279. Camp. adopts N.'s emendation of **ŋ** for **η**.

280. W. changes **կամէ** of the MSS. to **կարա με**, joining the prep. with

μεστῶσαι, on the ground that **καὶ** with **ἐμέ** would imply that the guard had provoked some one else also. **καὶ μὲ** is an improvement suggested by Seidler on **καὶ μέ** in changing the place of the emphasis.

286. An exchange of position between **πυρώσων** and **ἐκείνων**, suggested by N., would help the clearness of the sent. For **νόμους**, Herwerden proposes **δόμους**.

292. N. reads **νῦτον δικαίως εὐλόφως φέρειν**, which is based upon four quotations of this passage by Eustathius. But it is generally believed that Eustathius here quoted incorrectly from memory. W. concludes that he had in mind the line of Eur. Frg. 175, **ὅστις εὐλόφως φέρει τὸν δαίμονα**.

313 f. These verses are rejected by Bergk as an interpolation, and placed by Schmidt after 326, as being more appropriate there. By this arrangement, Creon and the Guard have each the same number (5) of verses.

318. **τι δὲ** is the reading of most MSS. and editt. **δαὶ** in L. W. has **τι δαὶ** **ὑνθημέας**. With the punctuation of the text, adopted from Seyff. and followed by Camp., the question has more point.

320. All the MSS. read **λάλημα**, except L which seems to have had (**α**)**λάλημα**, the first **α** being erased. Both **λάλημα** and **ἄλημα** are explained by the Schol. **δῆλον** favors **ἄλημα**, since it needs no inference to prove **λάλημα**; besides, Creon had already referred indirectly to the soldier's loquacity (316).

326. The MSS. **τὰ δεινὰ**, which is adopted by Seyff. and W. W. thinks there is a sarcastic allusion to **δεινόν** in 323. But this seems unmeaning, nor does **δεινά** give the required sense. Most editt. **τὰ δειλὰ** from the Schol. **τεῖληλα** is a conjecture of Weckl. *Soph. Emend.*

342. L has **πολευον**; the other MSS. are divided between **πολεόν** and **πολεύων**. Camp. remarks that the masc. is more prob. because **ἀνήρ** follows in the antistrophe, and Wund. thinks it more prob. that **πολεύων** was changed by copyists into **πολεόν** (to agree with **τούτο**) than that the opposite change was made.

343. W. reads **κουφονέων**, which is the corrected reading of L and is found in later MSS. The Schol. explains by **κούφως καὶ ταχέως φερομένων**. **κουφονόων** is an emendation of Brunck, and is now generally accepted.

351. L has **ἔξεται** with **ἄ** written above **έ** in the Schol. Other MSS. have either **ἄξεται** or **ἔξεται**. Thus the verse lacks one syllable of being complete. **ὑπάξεται** was proposed by Brunck. From the Schol. on **ἀμφιλοφον** (**καὶ λείπει ή ὑπό· υπό ζυγόν ἄγει**), and from the Schol. in the next verse (**ἀπό κοινοῦ τὸ ὑπό ζυγόν ἔξεται**), it is to be inferred either that **ὑπό** was wholly wanting in the text of the Schol., or that the prep. was compounded with the verb, and that its omission with **ζυγόν** (cf. Dionys. Hal. *Hist.* iii. 469, **ὑπήγαγον τὸν Ὁράτιον ὑπό ζυγόν**) became a matter of comment. **ἄγει ζυγόν** without a prep., in the sense of *to bring under the yoke*, is unknown. W.'s conjectural reading **ἔξεται** **ἄγει** is forced. Among the most plausible emendations are: **όχμάξεται ἀμφιβαλῶν ζυγόν**, Herm.; **όπλάξεται ἀμφιλοφον ζυγόν** (cf. **ώπλισθε' ὑπόν**, Hom. *Il.* xxiii. 301), G. Jacob; **ὑππον ἔθιξεται**, G. H. Miller. Margoliouth adopts

άξεται from Dind. *Poet. Scen.*, and reads ἵππον αέξεται ἀμφιπόλων ξυγόν, οὐρεον κτέ., which he translates, “he rears him a yoke of servants in the horse and the bull.” Brunck’s reading seems the least unsatisfactory.

354. W. adopts the conjectural reading of Wieseler, κατ’ ἀνεμόν φρόνημα, and interprets: “The thought which is swift as the wind becomes definitely fixed by means of the word.”

357. The MSS. **αἴθρια** (= **αἴθρεια**). So W., who takes it as = τὰ αἴθρεια with πάγων (*cf.* 1209, 1265), *i.e.* the keenness of the frosts. This is the reading also of Bl. and Wund. Boeckh’s conjecture ὑπαίθρεια has been adopted chiefly because, as Camp. says, the repetition of ∕ : ∕ ∕ | ∕ ∕ | ∕ ∕ in verses 3, 4, 6, suits the composition of the strophe better than the introduction of the bacchus and cretic in verse 3, *i.e.* ∕ ∕ | ∕ ∕ ∕. Camp. reads διαίθρεια; other edit. are divided between ἐναίθρεια and ὑπαίθρεια.

360. W. departs without sufficient reason from the MSS. reading adopted in the text. The phrase to which he objects is not τὸ οὐδέν but οὐδὲν τὸ μέλλον.

361 ff. The traditional reading is not free from difficulty. Schmidt proposes “Αἴδα μόνον φεῦξιν οὐκ ἔφραξε πα· νόσων δ’ ἀμηχάνους κτέ. For ἐπάξεται several changes have been proposed, *e.g.* ἐπεύξεται, ἐπαρκέσεται, ἐπάζεται.

365. σοφόν τι is hard to justify. In place of it, Heimsoeth proposes δεινόν τι; Schmidt, τοιόν τι; Gleditsch, τοσύνδε.

366. W. reads τότ’ ἐσ to make the verse logaoedic. J. H. H. Schmidt makes it choreic. See Schmidt’s *Rhythmic and Metric*, p. 175, foot-note.

368. παρεῖρων in the MSS. Gloss in L² πληρῶν· τηρῶν. Seyff., Erfurdt., Herm., Boeckh., Camp., follow the MSS. Boeckh interprets by *violating* from the idea of *falsely inserting*. The most noticeable emendations are: πληρῶν, adopted by W., from the Schol.; τ’ ἀείρων = νήψων, Schn.; τε τηρῶν, Kayser; περαίνων, Wund.; παραιρῶν, Dind., Ell.; and γεραίρων, Musgrave, Reiske, N., Bonitz. The last fits the thought best.

375. Mein. thinks τάδ’ cannot be right and reads κάκ’. L ἔρδοι. This is preferred by Camp. and Bl. to ἔρδει because of the preceding opt.

386. μέσον has been restored by Seyff. from L. The other MSS. have εἰς δέον. N. reads εἰς καυρόν, Weckl. *Soph. Emend.*, ἐσ καλόν.

390. Weckl. conjectures δεύρο μέξηνχουν.

411 f. Keck proposes ὑπτίνειν όστην.

414. The MSS. read ἀφειδήσοι, which is exactly contrary to the sense required, *sc. to be neglectful of*. The reading of the text is the emendation of Bonitz, and is adopted by Seyff., N., Weckl. Golisch (*Jahrb. Philol.* 1878, p. 176) proposes εἴ τις τοῦ δ’ ἀφ’ εὐδήσοι πόνου.

436. Dind. changes ἀλλ’ ἡδέως to ἀμ’ ἡδέως, which has found favor with many edit. But ἀλλά adds the thought “she confessed all,” which was the cause of both pain and pleasure to the Guard.

439. W. has adopted the proposal of Bl. ταῦλ’ against all MSS. authority and without sufficient reason. By πάντα ταῦτα, the Guard simply means “all these considerations that I have been speaking of.”

447. L ήδει στα, which has been taken by most editt. as ηδης τά. Cobet, *Nov. Lectt.* 215, emends to ηδησθα, acc. to the directions of the old grammarians for the παλαιά Ἀτθίς. Cf. also *Trach.* 988, ξηγήσθα.

452. τοιούσδ' . . . ὥρισεν is the conjecture of Valckenaeer for the traditional οἱ τοιούσδ' . . . ὥρισαν, and is preferred by W. in his critical appendix, and adopted by Seyff., N., Bonitz, Schmidt, et al. The defenders of the Ms. reading find in τοιούσδ' an intentional sarcasm on the same expression in Creon's question, and understand it to refer to the laws of sepulture. But the expression τοιούσδ' ἐν ἀνθρώποις seems rather vague for this.

454. ὡς τάγραπτα is the reading of Boeckh after one Ms., for ὡστ' ἄγραπτα.

462. L has αὐτ'. Brunck wrote αὐτ' after inferior MSS.

467. W. changes the MSS. θανόντι to θ' ἐνός τ., i.e. *the one sprung from my mother, and one (sc. father).* If only the mother is mentioned, W. argues that Polynices would be represented as only a half-brother of Antigone. But W.'s reading is not justified by ἐνός ἄνδρος τε καὶ μᾶς νιέις, Plat. *Legg.* i. 627 c, and similar passages, in which identity of parentage is expressed by the use of εἰς or ὁ αὐτός. Mein. proposes ἐκ μᾶς μητρὸς πατρὸς τ' ἄθαπτον. ἄθαπτον ήνσχόμην νέκυν is the ordinary reading. The MSS. vary between ήνσχόμην L, ήνσχόμην A, ήνεσχόμην Vat., ήσχόμην and Ισχόμην inferior MSS. The Schol. ήνεσχόμην· ὑπερειδον. ήνσχόμην has no warrant. ήνεσχόμην and ἀνεσχόμην are found in use. The simple ἔχομαι in the sense of τλῆναι is not found. ἄθαπτον may be a gloss, or a change from ἄταφον when the corrupt form ήνσχόμην had gained foothold. Bl. thinks the disturbance in the text arose from the omission of ὅντ', and that νέκυν is a gloss, and reads ἄθαπτον ὅντ ήνεσχόμην. Weckl. *Soph. Emend.* also prefers this.

486. ὁμαιμονεστέρα (σ) in A, Vat., ὁμαιμονεστέρα (ις) in L. The reading of the text gives a plainer const. than ὁμαιμονεστέρας, which would have to be taken (as ἀδελφῆς is) in the pred. gen. with κυρεῖ (οὐσα).

490. W. reads τάφους obj. of βουλεύσαι, and makes τοῦδε gen. of possession referring to Polynices. For the plur. he cites O. T. 987, οἱ πατρὸς τάφοι. He objects to βουλεύσαι as epexegetic inf. on account of its position, and to taking τοὺς subst. with τοῦδε τάφου, like Ίσον τῆς τύχης, γῆς, and similar phrases. Metzger proposes τόνδε κηδεύσαι τάφον. Keck would read τοῦδε φροντίσαι τάφον.

505. The MSS. read ἐγκλείσοι, ἐγκλήσοι. But the fut. opt. is not used in independent cond. sents. Some editt. prefer the aor. ἐγκλήσαι, ἐγκλείσαι.

506 f. By giving these verses to the Chorus, W. avoids some of the difficulties mentioned in the notes. W. cannot be right in supposing that there is any reference to these verses in what follows. τούτο (508) plainly refers to 502 ff. οὐπίλλουσιν στόμα does not imply that the Chorus have spoken, but is only another form of the statement in 504, 505. In assigning these verses to the Chorus, W. has chosen the less objectionable course.

520. Ίσον is a variant. Some editt. read Ίσα, others Ίσους, and supply ποθεῖ as pred. from the preceding verse.

527. δάκρυα λειβόμενα L, λειβομένα A, λειβομένη L² V, Vat. Schol. δάκρυ' ειβομένη, the reading of Triclinius. But ειβω is not found in the tragedians. ειβομένα, Aesch. *Prom.* 400, is a conjecture of Herm.

531. Edit. generally read ή, omit comma after οὐφειμένη, and have comma instead of colon after θρόνων. L, V read ή. Valekenaeer, on *Phoen.* 1637, shows that the art. is often found after a pron. in an address to indicate mockery or anger. Cf. El. 357, σὺ δ' ἡμῖν ή μισοῦσα μισεῖς μὲν λόγῳ.

557. L has μέν γ' οὐ (?) corrected *a prima manu* to μέντοι (= μέν τοι). Schol. σεαυτή καλῶς ἔδόκεις φρονεῖν. The variants are many. A has μὲν τοῖς, which is preferred by the most edit. because it gives a more pointed contrast with τοῖς δέ. Two interpretations are then given: (1) "You in the view of these (Creon), but I in the view of those (the gods below and Polynices) seemed, etc." (2) "You seemed in that way (your way) to be exercising good judgment, but I in this way (my way)." Schubert reads, after Kvičala, σὺ μὲν τώς, τώς δὲ ἐγώ.

575. The common reading is ἔφυ. L. has ἔμοι, followed by W., Schn., Seyff., Dind. *Poet. Scen.* N. proposes μόνος, Mein. κυρεῖ, Weckl. *Soph. Emend.* μένει.

578 f. L. has τάσδε (instead of τούδε), prob. by inadvertence because of the following τάσδε, just as A has both times τούδε. These variants and the peculiar emphasis of γυναικας εἶναι have led to several emendations; e.g. εῦ δὲ τάσδε χρῆ γυναικας ίλαι, Dind.; εἰργα, Schmidt; εῦ δετάς δὲ χρῆ, Seyff.; ἐκδέτας δὲ χρῆ γυναικας εἶναι, Weckl., after Engelm. n.

580. Naber, *Mnemosyne* ix. p. 212 f., proposes φρίσσουσι for φεύγουσι, but this robs γάρ of its force.

586. Most of the Mss. ποντίας ὄλας, corrected by Elmsley.

588. Triclinius read Θρήσσαι for Θρήσσασιν of the Mss., which has been corrected by Ell. to Θρήσσαισιν. Bergk proposes ἐρεβος ἔφαλον, which is approved by Bl.

591. The text has the Ms. reading. W. objects to the combination of κελαινάν and δυσάνεμον (a permanent and a temporary quality) by means of καὶ. The position of δέ is unusual. W.'s reading δυσάνεμοι is the conjecture of Bergk.

594 ff. "To find a perfectly satisfactory reading as a substitute for these ill-fitting words is hardly possible." N. Instead of φθιμένων of the Mss., Herm. reads φθιτῶν, which he takes metrically as the required spondee; but φθιτός has elsewhere a short penult. Dind. *Poet. Scen.* proposed πήματ' ὄλλα ὄλλοις ἐπὶ πήμασι. Kolster, Das zweite Stasimon in Soph. Antigone, *Jahrb. Philol.* 1867, p. 101 ff., ingeniously conjectures πήματ' ἀφθιτῶς for πήματα φθιμένων. Schmidt reads: ὀρχαῖα τὰ Δαβδακιδᾶν φθιτῶν ὅρῳαι | πήματ' οἰκῷ πῆμ' ἐπὶ πήματι τίκτοντ'.

596. Kolster changes γίνος to ἄγος, i.e. "the blood-guiltiness (of the race) does not leave posterity free."

600. Th. Kock conjectures θάλος for φάος. This is adopted by Seyff. and defended by Kolster.

603. Mss. κόνις. κοπίς is the emendation of Jortin, now generally

received. Those who defend κόνις make it refer to the strewing of the dust over the corpse, which becomes for Antigone φοινία. With this reading κατ-
αμά̄ is to be taken in the secondary sense of *heap upon*, which a Schol. explains by καλύπτει. Camp. following Donaldson, defends this by saying that as καταμάσθαι κόνιν is “to cover one's self with dust,” so by a poetical inversion the dust may be said καταμά̄, “to cover or sweep out of sight.”

605. σὰν ἀν̄ is Weekl.'s emendation for τεὰν of the MSS., and is received by W. through a supposed necessity for ἀν̄ with the potential opt. in the dramatists.

606. Inferior MSS. read ὑπερβασίᾳ.

607. Most of the MSS. read παντογήρως. A has πανταγήρως, *wholly free from old age, i.e. ever young.* παντογήρως means either *making all aged, or very aged, ancient.* In neither sense has the word any fitness here. A Schol. explains by ὁ αἰώνιος. As analogous, Bell. cites παμμέγας, πάγκακος, and παγ-
γήρως from later Greek as applied to χρόνος. πανταγρεύς is W.'s conjecture. Other conjectures are: παγκρατίς, πάντας αἴρων, πάντ' ἀγρῶν. παντογήρως may have arisen from a supposed antithesis to the following ἀγήρως.

608. The MSS. reading ὁ παντογήρως | οὐτ̄ ἀκάματοι θεῶν is manifestly incorrect when the verse is metrically compared with the corresponding -νόων ἐρύτων | εἰδόται δ' οὐδὲν ἔρπει of the antistrophe. Dind. writes οὐτ̄ ἀκοποι θεῶν νν; Herm., οὐτε θεῶν ἀκμητοι; Schn., οὐτ̄ ἐτέων ἀκματοι. μῆνες θεῶν seems unsuitable. θέουτες is the conjecture of Donaldson and Heimsoeth. Instead of this word, Weekl. would prefer some verb (like φθεροῦσιν or φθίνουσιν in trans. sense) which fits better to the idea of μῆνες than αἴρονται from αἴρει. The true reading is yet to be found.

612 f. W. reads ἐπαρκέσαι νόμον, makes the inf. express purpose after κατέχεις δυνάστας, and interprets *so as to protect law and authority forever.* This construction of the inf. as if δύνασαι ὥστε preceded, and this sense of ἐπαρκεῖν, are doubtful.

613 f. The MSS. οὐδὲν ἔρπει θνατῶν βιότῳ πάμπολις (πάμπολὺν?) ἐκτὸς ἄτας. This means, *in no respect does it (this law) approach the life of mortals in every state (i.e. everywhere) free from harm.* But this conflicts with the leading thought at the beginning of the ode. The required thought is, *no one who comes in conflict with the sovereignty of Zeus, etc.* The same objection holds against W.'s reading: δ' οὐδὲν ἔρπει θνατῶν βίοτος κτέ., *the life of mortals in every state does not pass free from calamity.* The contradiction lies in saying “blest are they who are free from calamity,” and then, “no life is exempt from calamity.” Many editt. take refuge in πάμπολὺ γ' for πάμπολις, which is understood to mean *nothing proceeds very far without ἄτη* (which involves the same contradiction as that objected to above), or *to the life of man nothing beyond the bounds comes free from ἄτη* (where the sense of πάμπολυ seems forced). Lange's conjecture (adopted by Schubert) πάντελες, *nothing that is complete*, with the notion that πάντελες is for a mortal ἔκμετρον, and the striving for it ὑπερβα-
σία, is artificial. πλημμελές has been adopted from Weekl. *Soph. Emend.* as

being most in harmony with the thought and at the same time requiring no violent change of the Ms. reading. Dind. abandons the passage, supposing ἔρπει and ἔκτος ἄτας to be interpolated from 618 and 625.

620. L reads προσαύσῃ. The other MSS. vary between προψαύσῃ, προσψαύσῃ, προσάρη, προσαίρη. The Schol., προσφέρει, favors ψαύω or αἴρω.

625. MSS. δλιγοστόν. δλιγιστόν is Bergk's emendation. δλιγοστόν is a doubtful form, and would mean *one of a few*.

633. θυμαίνων is the reading of an old Schol. for λυσσαίνων, which is a ἄπαξ λεγόμενον and means *rave*.

646. W.'s πέδας for πόνους is a marginal reading of L, and is apparently confirmed by the Schol. But πόνους makes good sense, and is recommended by O. C. 460, τῇδε τῇ πόλει μέγαν σωτῆρί ἀρεῖσθε, τοῖς δ' ἐμοῖς ἔχθροῖς πόνους.

648. The MSS. read τὰς φρένας ὑφ' ἡδονῆς. Triclinius first inserted γ' before ὑφ' to heal the metrical fault. But it is difficult to see any force in γέ with φρένας. W.'s reading δι' ἡδονὴν is a conjecture of Bl. Dind. *Poet. Scen.* φρένας ὑφ' ἡδονῆς δαμεῖ, gives an apparent dactyl in the third foot. He also proposes τὰς ὑφ' ἡδονῆς φρένας, which is adopted by Schubert. Mein. proposes φρένας σύ γ' ἡδονῇ. Weckl. τάσδ' ὑφ' ἡδονῆς φρένας.

659. L has τά τ' ἐνγενή, with συγγενή written above. συγγενή is prob. a gloss, but is regarded by W. as an original correction. Erfurdt corrected to τά γ' ἐγγενή.

669. W. rejects this verse, (1) because εὐ ἄρχεσθαι seems to him superfluous after what is said in 666 ff.; (2) because ἄρχεσθαι ought to come before ἄρχειν, since *to rule well* is a result of *to obey well*; (3) because with this verse omitted the number of verses spoken by Creon and by Haemon would be exactly equal. These reasons seem insufficient. Soph. is not so rigid an observer as Aesch. of correspondence in the στιχομονθία. Bl. would prefer to read καλῶς τ' ἀν ἄρχειν εὐ τ' ἀν ἄρχεσθαι.

673. W. reads πόλεις τ' . . . ήδ' (= ηδέ) after two inferior MSS. This appears to be the emendation of a scribe who wished to avoid the anacoluthon occasioned by τέ . . . ήδε. Many editt. effect the same result by omitting τ', which has, however, the best MSS. authority.

674. L reads συμμαχη (= σύν μάχη). This is defended by Camp. and others, but with difficulty. Better is the emendation of Held (Progr. Schweidnitz, 1854), κάν μάχη δορὸς. The reading of W. is the conjecture of Reiske, and is almost generally received.

675. Keck objects to τροπᾶς, and would substitute τράξεις for it.

688. L has σοῦ with l written above, *a prima manu*. σοὶ is the reading also of A, V. Most editt. write σοῦ.

706. W.'s change of τοῦτ' to τοῦθ' is unnecessary, and without Ms. support.

707. Priscian, *Instit. Gram.* 17, 157, quotes this verse thus: ὅστις γάρ αὐτῶν εὐ φρονεῖν μόνος δοκεῖ.

718. Most MSS. have θυμῷ, which some join with εἰκεῖ as a local dat., *yield*

in your heart (but this is an Epic usage), others with διδού, *allow to your anger a departure*. θυμοῦ is found in L², V, and in several later MSS. W.'s conjecture μύθῳ, *yield in respect to your edict*, does not recommend itself.

736. The MSS. γε. W., with many edit., adopts Dobree's emendation. The succession of 738, 737, 736, 739, seems preferable to that of the text.

747. The MSS. οὐκ ἀν. οὐ τὰν is Porson's conjecture.

755 ff. The transposition adopted from Bell., and suggested to him by Donner, is preferred also by Weckl. N. places 756-7 after 749 (cf. also Enger, *Philol.* 1867, p. 344), but this order makes the connection less clear.

760. L ἄγαγε, A ἄγετε. Several edit. prefer the latter.

775. W. adopts ὅσον for ὡς of the MSS. from Bl., on the ground that τοσοῦτον requires a correlative. But ὡς may stand instead of ὅσον.

785. W. adopts the conjecture of Winckelmann, θ' for δ'. Dind. *Poet. Scen.* also reads θ', and adopts the reading ὁς τ' of L in 782, which gives the correlation of τέ . . . τέ.

789. Instead of ἐπ' of the MSS., N., Bl., Weckl., W., read σέ γ. ἐπ' is defended by Camp., who makes it mean *in the case of*. Erfurdt and others take it for ἐπεστί.

798. L has πάρεργος, which is prob. the error of a copyist. The reading of the text requires the resolution of the arsis of a logaoedic dactyl, by which a proceleusmatic (πάρεδρος ἐν) corresponds to a dactyl of three times (φύξιμος). This is so rare and questionable as to lead many edit. to abandon the Ms. reading and to adopt that of Emperius, νύμφας τῶν μεγάλων τῶνδε πάρεδρος, which removes the metrical difficulty. Still, although cases of this resolution are rare, a few seem well authenticated. Schmidt, *Rhythmic and Metric*, p. 53, gives one instance, Pind. *Pyth.* xi. 4, παρ Μελίαν = θέμιν ιεράν. W. adds, *Nem.* vii. 10, Εὐξενίδα πάτρα = ει Μναροσύνας. Also, Soph. *Aj.* 403, δλέθριον αἰκίζει = εὐφρόνες Ἀργείους. In Eur. we find at least one instance: *Androm.* 490, ἔριδος ὑπερ = αὐτοκρατοῦς. In Soph., Bell. has found *O. T.* 1195, οὐδένα μακαρίζω = Θήβαισιν ἀνάστων, and 970 of the *Ant.*, ἀγχίπολις Ἀρης = ἀρχαιογόνων (981). As analogous Bell. cites the fact that also in comic trimeter there are a few instances where a measure of three times (which is the measure of the logaoedic dactyl, the long syllable being χρόνος ἀλογος = one and a half times) is filled by four short syllables, namely, when an anapaest follows upon a tribrach (dactyl); e.g. Arist. *Ach.* 733, ἀκούετον δῆ, ποτέχετ' ἐμὲν τὰν γαστέρα, υ | — υ | — υ || υ υ υ | — υ | — υ | — υ | —. Aves, 108, ποδαπώ τὸ γένος; ὅθεν αἱ τριήρεις αἱ καλαὶ; υ υ | — υ | υ υ υ | — υ | — υ | — υ | — υ | —.

811. Bl. prefers πάγκοινος, which exactly fits the metre in the corresponding verse, 828, of the antistrophe. Cf. *El.* 138, ἐξ Ἀΐδα παγκοίνου λίμνας.

814. L, A, V, ἐπινυμφίος, which gives a dactyl where a spondee is found in the corresponding verse of the antistrophe. The word is found only in one other place, Meleager, *Anth. Pal.* 7, 182. ἐπὶ νυμφέοις is Bergk's emendation, adopted by Schn., Wund., N. But Dind., Bl., Camp. et al. read ἐπινύμφεος.

828. The MSS. have ὅμβρῳ. ὅμβροι is the almost certain conjecture of Musgrave. Camp. alone of recent editt. defends ὅμβρῳ.

831. For θ' ὄπ' of the MSS. most editt. read δ' ὄπ'. This follows in part quite naturally from the correction in 828.

834. The MSS. vary between θεογενής, metrically impossible, and θεογεννής. W. reads θεογενής, after Wieseler, because he thinks θεογενής an unknown and improbable form. N. cites an instance of it in Tzetzes, and of παντογεννής in Nicetas, of πρωτογεννής in Theod. Prod. But these are too late to be of any authoritative value. He thinks Soph. may have written θείου τε γένους. θεογενής occurs once in the Sibylline Oracles, 5, 261.

836 ff. καίτοι φθιμένῳ. W., under the influence of a Schol., δστις τοῖς ισοθέους όμοιως ἐτελεύτησεν, writes καὶ τῷ. But the use of the masc. of the partic. without the art. makes the statement general. Variants are φθιμένᾳ, φθιμέναν. If 838 (ζώσαν καὶ ἔπειτα θανοῦσαν) were to be retained, there is reason for preferring φθιμένᾳ, since the reference in 838 is definitely to Antigone, and with that φθιμένῃ would better agree than φθιμένῳ. But 838 is rejected as a verse without point. It was rejected already by the Aldine edit. If the verse is retained, a verse is still wanting to complete the correspondence with the preceding anapaestic system, 817–822. This fact (which, however, is not decisive here) and the Schol. καρτερεῖν σε χρή, ὡς καὶ ή Νιόβη ἐκαρτέρησεν παραμυθούμενος αὐτήν, to which nothing in the text corresponds, have led some to believe that a verse has fallen out between 837 and 838. W. proposes this: σὲ δὲ καὶ τὴν πρέπον ὡς κείηγη, by which the Chorus would mean, “it is proper that you also show fortitude as did she,” but which Antigone should understand to mean “it is fitting that you also suffer”; and it is to this then that Antigone alludes by οὔμοι γέλωμαι. By transposing the words in 836–7, as has been done here, a paroemiac is avoided in the middle of the system, and ι in ισοθέους is kept short, as is usual in tragedy.

840. οἰχομέναν is the correction of Martin for ὀλομέναν, ὀλλομέναν of the MSS. Some adopt οὐλομέναν from Triclinius; but this commonly means destructive.

846. ἐπικτῶμαι. A marginal reading is ἐπιβῶμαι (for ἐπιβῶμαι), which Bl. prefers. Wund. reads ἐπανδῶμαι.

848. Most of the MSS. have ἔργμα, corrected by Brunck to ἔργμα. L. ἔργμα. Many editt. follow Herm. in reading ἔρμα.

850 f. W. has adopted βροτοῖς from Triclinius. γ' has been inserted *metri gratia*. The metre of this and of the corresponding verse, 870, of the antistrophe do not agree. Bergk, Dind., et al., reject the verse as an interpolation. Conjectures are numerous. Several editt. adopt that of Empereius, οὐδὲ ἐν τοῖσιν ἔτ' οὔτε τοῖσιν. Gleditsch's reading is Ιώ δύσποτμος βροτῶν, οὐδὲ νεκρὸς νεκροῖσιν | μέτουκος, οὐ λώσιν, οὐ θανοῦσιν, which is in exact metrical correspondence with the commonly received reading of the antistrophe, Ιώ δυσπότμων κασίγνητε γάμων κυρῆσας, θανὼν ἔτ' οὐσαν κατήναρές με.

855. L reads πολύν. W. proposes πόλει. Schn., Bergk, ποδοῖν = *violently*. προσέπεσες does not seem to be the right verb. V has προσέπαισας. Cf. Aesch. *Prom.* 885, λόγοι παίουσ' εἰκῇ | στυγνῆς πρὸς κύμασιν ἄτης.

860. οἴτον is Brunck's reading for οἴκτον, adopted by Dind., Bl., N.

865. δυσμόρω in L. The Schol. has δυσμόρον agreeing with ματρός, which is preferred by most editt.

869 f. W.'s reading is without authority, except that ίώ is found repeated in L, which seems to be an attempt to make the metre agree with the corresponding verse of the strophe, 850. Bell. gets a closer metrical correspondence by reading ίώ δυσπότην ίώ γάμων κασίγνητε κύρσας, which has been adopted as being the least objectionable.

877. Dind. rejects ταλαιφρων as a repetition from 866, and reads ἐρχομαι | τὰν πυμάταν ὁδόν.

879. MSS. ιερὸν. Many editt. read ιρὸν so as to avoid resolution of the trochee. ιρός is written also in O. C. 16. But N. denies that this form was ever used by Soph.

887. The MSS. vary between ἀφείτε, ἀφῆτε, ἀφετε, and ἀπιτε.

888. Morstadt's conjecture that τυμβεύειν is a copyist's error for νυμφεύειν is approved by Weckl.

905 ff. The spuriousness of these verses was first urged by A. Jacob, *Quaest. Soph.*, 1821. Critics are not agreed as to the extent of the supposed interpolation. W. brackets 905–913 + νόμῳ 914; N., 904–920; Dind., 900–928; Schmidt, 904–924; Weckl., 905–912. A passage of somewhat similar rhetorical character is El. 1301 ff.

916. Kern would write δὴ Κρέων for διὰ χερῶν.

922 f. These verses are rejected by N. on the ground that 922 is contradictory to the attitude of Antigone, who from the first has been convinced that the gods approve her deed, and that Creon will have to suffer for his conduct, and because the phrase τίν' . . . ξυμάχων is too obscure. For ξυμάχων some prefer ξυμμαχεῖν.

927. For μὴ πλείω, N. would prefer μὴ μείω. But the reading of the text is more emphatic, since it implies that a suffering greater than her own can hardly be conceived. Her fate, certainly, is as bitter as one could wish for Creon.

935 f. The Schol. was in doubt whether to assign these lines to Creon or to the Chorus. The MSS. assign them to Creon. Most editt. follow Boeckh in giving them to the Chorus. Creon's threat in 932 seems to leave nothing more to be said by him. Antigone recognizes this in 933–4. The final confirmation comes most fittingly from the Chorus.

939. μέλλω, MSS. and editt. generally. μελλώ was adopted by W. from Mein., on the mistaken ground that μέλλω is not suited to the sense. μελλώ is a rare word, and is nowhere found in Soph.

941. βασιλέα L, A, E, Vat., L², Schol. But this gives a dactyl and an anapaest in the same dipody. Seyff. emended to βασιλειδᾶν, supposing the

final *v* omitted before the next *μ.* This is adopted by Camp. Triclinius read βασιλεαν, Herm., βασιληδα, Emperius, Θηβης την καιρανιδαν | μονην λοιπην (on which την βασιλεια would be a gloss). Bergk prefers Δαβδακιδαν. N. brackets βασιλεια. Dind. rejects the whole line.

943. The MSS. ενσέβιαν. Triclinius changed this to ενσεβιαν in order to make a paroemiac at the close of the anapaestic system.

948. καλ is omitted by the MSS., and added by Herm.

952. δλβος is Erfurdt's generally received emendation for the MSS. δμβρος. Erfurdt compares Bacchylides ap. Stob. *Ecl. Phys.* I. 166, θνατοντι δ' ουκ αιθαιρετο | ουτ' δλβος ουτ' ακάματος "Αρης.

955. δξύχολος is Scaliger's correction of the MSS. δξυχόλως.

956. W. remarks on κερτομοισ that the repetition of this word after so short an interval is suspicious, that the word does not well suit δργας, and that the dat. of cause is more properly joined with Dionysus, who is the doer. Dind. suspects a dittography. The error caused by letting the eye fall upon 962 may have crowded out a word like αντιβλους, which would give *by the violent anger of Dionysus.*

957. L has κατάφαρκτος. The other MSS. have mostly κατάφρακτος. Metathesis of *p* is freq. See Weckl. *Curae Epigraphicae*, p. 43.

959 f. W. writes ἐνθηρον after Pleitner, Progr. 1864. Only thus, he says, does Soph. come into harmony with the version of this myth given by Apollodorus. See on 955. W., accordingly, gives the sense thus: "In the case of him who is thus bound to the rocks, the violence of horses makes the madness (together with the blood) trickle away; i.e. his mad insolence vanishes with his life." But without a more definite reference than ἐνθηρον, is it probable that the poet would be understood to refer to this feature of the story? W. implies that στάζειν is not easily understood unless it refers to the dripping of blood. But cf. Aesch. *Agam.* 179, στάζει δ' ἐν ύπνῳ . . . πόνος. The Schol. explains by ουτω καλ τοῦ Δυκούργου ἀπὸ τῆς μανίας δργὴ ἀποβαίνει. Camp. renders: "So dire is the excess of rage that flows from madness." Bergk and N. propose ἀτηρόν for ἀνθηρόν.

965. W. adopts δ from Seyff. All the MSS. have τ except L, which omits the conj.

966. The MSS. Κυανεῶν πελαγέων (πελάγεων L) πετρῶν. This is now generally rejected, πετρῶν being undoubtedly a gloss. σπιλάδων, Wieseler's emendation, is now commonly received. Cf. Hesych. σπιλάδες· αἱ περιεχόμεναι τῇ θαλάσσῃ πέτραι. Soph. Frg. 341, Πόστεδον, ὃς γλαυκᾶς μέδεις εὐανέμου λίμνας ἐφ' ὑψηλαῖς σπιλάδεσσι στομάτων.

968. The MSS. vary between ή δ and ήδ, impossible metrically. W. reads τὰ δ used in an adv. sense = *tum* (τὰ μὲν = *quum* being omitted), to make prominent the locality which is directly connected with the story. It would be difficult to sustain this view.

969. δξενος is Boeckh's addition for the lost cretic — ∪ —. Mein. suggests ηιών. Camp. would prefer some verb like ισταται or κληζεται. απόξενον in O. T.

196, is explained by the Schol. by δυσχείμερον and referred to Salmydessus. Cf. Aesch. *Prom.* 726, Σαλμυδηστία γνάθας | ἔχθρόξενος ναύταυσι.

970. **ἄγχουρος** is adopted by W. from Dind. (who has since rejected it) for metrical reasons. For the resolution of the long thesis in a logaoedic dactyl, see on 798, App.

972 ff. ἀρατὸν ἄλκος was changed by Schn. to ἀραιὸν ἄλκος, τυφλωθὲν to ἀρακτὸν. Wund., Dind., Bl., Weckl., read ἀραχθὲν for τυφλωθὲν, and adopt ἀτερ' ἔγχέων, the conjecture of Herm. for the senseless ἀραχθὲν ἔγχέων of the MSS. ἀραχθέντων is the emendation of Lachmann. N. would prefer ἀραχθὲν ἐξ ἀγρίας δάμαρτος . . . τυφλωθέντων ὑφ' αἰματηραῖς.

979. L has πατρός.

984. θυελλαισιν. So Ell. and Dind. for the MSS. θυελληγσιν.

1021. εὐστήμονς is not a sure reading. Two letters are erased in L after εὐ. N. thinks the true reading to be αἰστόνος.

1027. πελεῃ̄ L, πέλη A. Bergk, Dind., Wund. write ἀκῆται . . . πέλῃ.

1035. Most of the MSS. have τῶν δύνται γένοντος. The text follows Herm., Boeckh, Bonitz, Camp. in striking out δύ, and taking τῶν as a rel. or dem. pron. μῶν, the reading of W., is impossible, for it leaves δύται γένοντος entirely indefinite. Some editt. think the reference is to the relatives of Creon, particularly to Antigone and Haemon. To accommodate this interpretation several changes have been suggested. N. proposes τοῖσι δύ ἐν γένει; Dind., τῶν δέ συγγενῶν ὅποι.

1036. κάκπεφόρτισμα is the reading of a later hand in L and of some inferior MSS. Camp. prefers this.

1037. L has τα (ον written above *a prima manu*). The other MSS. vary between τὸν προσαρδέων, τὸν πρὸς σάρδεων, τὸν πρὸ Σαρδέων. The reading of Bl. is adopted in the text.

1056. For τὸ δύ ἐκ, Hartung reads τὸ δύ αὐτό. Cobet conjectures τὸ δέ γε.

1065. **τρόχους** is Erfurdt's emendation of **τροχούς** which means the *turning of the wheel*. This reading would better fit Winckelmann's emendation ήλιον τελεῖν, which is adopted by N. Kvicala favors τελεῖν in an intr. sense = *to come to an end*. Certain critics, in a realistic vein, argue for **τροχούς**, on the ground that, because the predictions of Tiresias were to be fulfilled in the course of that day, Soph. would not make the seer say **τρόχους**, as if several days might yet elapse. But the expression is to be taken as an indefinite one, like that in 1078.

1069. **κατώκιστας**: so read most of the MSS. and editt. E, L², have **κατοκίστας**. With the partic., τε is superfluous.

1080-83. A perplexing passage. The first difficulty is the exact reference. W., Erfurdt, Herm., Seyff., Camp., suppose that these verses contain a prediction of the war of the Epigoni, who ten years later avenged the denial of burial rites to their fathers by the destruction of Thebes. To make this reference more apparent, W. adopts the conjecture of Seyff., τὰ πράγματ', i.e. which (lit. whose affairs) dogs have polluted, and follows Bergk in reading

- συνταράξονται**, acc. to a late Schol., **αἱ πόλεις ἐπαναστήσονται σοι.** Wund., Dind., Mein., Weckl., reject the passage as an interpolation fabricated from 1016–17. Boeckh, Schn., N., Bell, take the passage either as a general statement or as referring to the calamities that are to befall Thebes, without any particular allusion to the war of the Epigoni. Against this particular allusion Boeckh objects with much force as follows: (1) There is no reference in the entire play to any such event, nor to the tradition (*cf.* IIdt. ix. 27) that the other Argive leaders were denied burial. (2) **πόλεις ἔχθραι** cannot refer to the Argive cities, since they were already in hostility with Thebes. (3) It is absurd to speak of birds—to say nothing of dogs—carrying this “unholy savor” into Peloponnesian cities. The second difficulty is the connection of the passage with the context. The transition between 1077–79 and 1080–86 is abrupt. Schn. seeks to make it less so by taking **πᾶσαι πόλεις** in the sense of *the entire state*, and connecting it closely with **σοὶς δόμοις**; but **πᾶσαι πόλεις** cannot be tortured to mean that. To what **ἔχθραι** refers is uncertain. Some supply **τοῖς Ἐρινύοι** from 1075; others, **σοὶ**, meaning Creon; others, with the Schol., **τοῖς Θηβαῖοις**; others, **τοῖς θεοῖς**. These difficulties led Schütz and Kvičala to place the passage immediately after 1022, where **ἔχθραι** would naturally be taken with **θεοὶ** in 1020, *i.e.* *hateful to the gods*, and the connection is thus much more clear. The third difficulty is in the use of certain expressions. (1) **ὅσων σπαράγματα** can hardly mean anything else than *the mangled remains of as many (citizens)*. One of the most ingenious solutions of this difficulty is that of Schütz, who proposes to read **τατάργματα** and takes **καθῆγυνσαν** in the sense of *polluted* (*cf.* Schol., **μετὰ ὄγους ἐκόμισαν**, and Hesych., **καθαγίσω**·**συντελέσω** καὶ **καθιερώσω**, **παρὰ δὲ Σοφοκλεῖ ἐκ τῶν ἐναντίων ἐπὶ τοῦ μιαίνεν τέτακται**), *i.e. the sacrificial offerings of which dogs have polluted, etc.* (2) **ἔστιονχον** has been objected to on the ground that **πόλιν** would not be found in the rel. sent. after **πόλεις**. This led W. to adopt the conjecture of Wieseler, **παλῆν**, meaning the *ash* of the sacrificial hearth. N. conjectures **πόλον**, and translates the phrase, *to their own native sphere*, *i.e.* the sky. But neither is satisfactory. The interpretation given in the notes is a choice of evils, but the preference would be more decided were the passage to be placed in immediate connection with 1022, as indicated above.
- * 1089. **ἡσυχωτέραν** is the MSS. reading for the more common Attic **ἡσυχαῖτερον**. **ἡσυχώτατος** is found, acc. to some editt., in Plat. *Charm.* 160 a, and **ἡσυχώτερον** in Bekk. *Anecd.* 98, 19.
- * 1090. **ῶν** is Brunck's emendation for **ἢ** of the MSS. Those who retain **ἢ** connect **νοῦν** with **τῶν φρενῶν** in the sense of *the spirit of his mind* (like **γνῶμῃ φρενῶν**, O. T. 524, Lat. *mens animi*). But the position of the words is against this. N. defends **ἢ**, and thinks the sent. is a combination of two consts., viz., **ἀμείνω φρενῶν τῶν νῦν φέρει** and **ἀμείνω ἢ δύν νῦν φέρει**.
- * 1096. **εἰκασθεῖν.** MSS. **εἰκασθεῖν.** Editt. have generally followed Elmsley in holding this and similar forms to be second aorists. But Curtius, *Verbum* II., p. 346, decides in favor of the traditional accentuation, and shows that **θ** does not belong exclusively to any tense stem.

1317. W. changes ὄμοι μοι of the MSS. to ιώ μοι to correspond in metre with ἀγοιτ' αὐ of the antistrophe. But the anacrusis may be an irrational long syllable.

1318 f. The metrical agreement between these and the corresponding verses of the antistrophe is not exact. Kolster (*Philol.* 1857, p. 456) proposes ἐγώ γάρ σ' ὄμοι μέλεος, ἔκτανον = σέ τ' αὐτάν, ὄμοι μέλεος, οὐδ' ἔχω.

1323. The MSS. read ὅτι τάχος, as in the text. But this requires that -χος be treated as *syllata anceps*, and whether this syllable can be so treated depends upon the arrangement of the verse. It is a disputed point whether to arrange these dochmiae into systems. Westphal and Schmidt favor dochmiae systems. Christ also joins two, sometimes three, dochmiae to make one verse. If this is done here, -χος as *syllata anceps* can be justified only on the ground that it occurs in an emotional passage in which the same word is repeated. This is allowed by Westphal, but not by J. H. H. Schmidt, who everywhere avoids the correspondence □ at the end of the first dochmiae of the dimeter. In this instance Schmidt avoids the difficulty by adopting the unwarranted conjecture of Schöne, ἀπάγετε μ' ὅτι τάχος. W. and Bell. make a monometer here, and thus make τάχος end the verse. By reading τάχιστ' the difficulty would be solved if the arrangement by systems is kept.

1336. The edit. vary between ἐρῶ μὲν (with the most of the MSS.), ἐρῶμαι, ἐρῶμεν (with V), ἐρῶ γε, ἐρῶ γώ.

1340. κατέκανον is from κατακαίνω, poetic form of κατακτείνω. The MSS. read κατέκτανον, which was corrected by Herm. to κάκτανον, after Vat. 57, and is supported by Hom. *Il.* vi. 164, κάκτανε. This form gives a more exact metrical correspondence than κατέκανον, and may well stand as a Homeric reminiscence. It is adopted by Camp. N. reads ἔκτανον.

1341. There is no good reason for changing αὐτάν of the MSS. to αῦ τάνδ', as W. and many other edit. have done after Scidler.

1342 ff. The best MSS. read ὅπα πρὸς πρότερον (πότερον, A) παῖ (πᾶ) καὶ θῶ πάντα γὰρ. This is impossible metrically, and the sense of πᾶ καὶ θῶ is hard to understand. W. adopts Musgrave's emendation πᾶ κλιθῶ, and rejects ὅπα, but this does not agree with the corresponding verses of the strophe, where the reading is not in dispute. To get any metrical agreement, the alternative is either to drop πάντα γὰρ or to reject πᾶ καὶ θῶ (or πᾶ κλιθῶ). Camp. prefers to do the latter, for the reason that πάντα γὰρ seems to have the better MSS. authority, and that the asyndeton in πᾶ κλιθῶ, λέχρια τὰν χεροῦ is harsh.

1346. The common reading is τὰ δ', which many edit. connect with τὰν χεροῦ, as though there were an antithesis between what was at hand and what was impending, making τὰ δ' κρατεῖ refer to a fate that hangs over him.